

TANGLEWOOD 1971

Addenda and Corrigenda

Week 1

- page 9 The dates of STAMITZ are 1745-1801, not 1717-1757.

Delete final 'Allegro' in the listing of movements of Sonata in D by Stamitz.
- page 11 Delete 'WAYNE RAPIER' and 'JOSEPH SILVERSTEIN violin obbligato' from the listing of artists taking part in the Magnificat.
- page 15 Insert 'ROBERT SHIESLEY baritone' in the listing of artists taking part in Music from 'Vespro della Beata Vergine'.

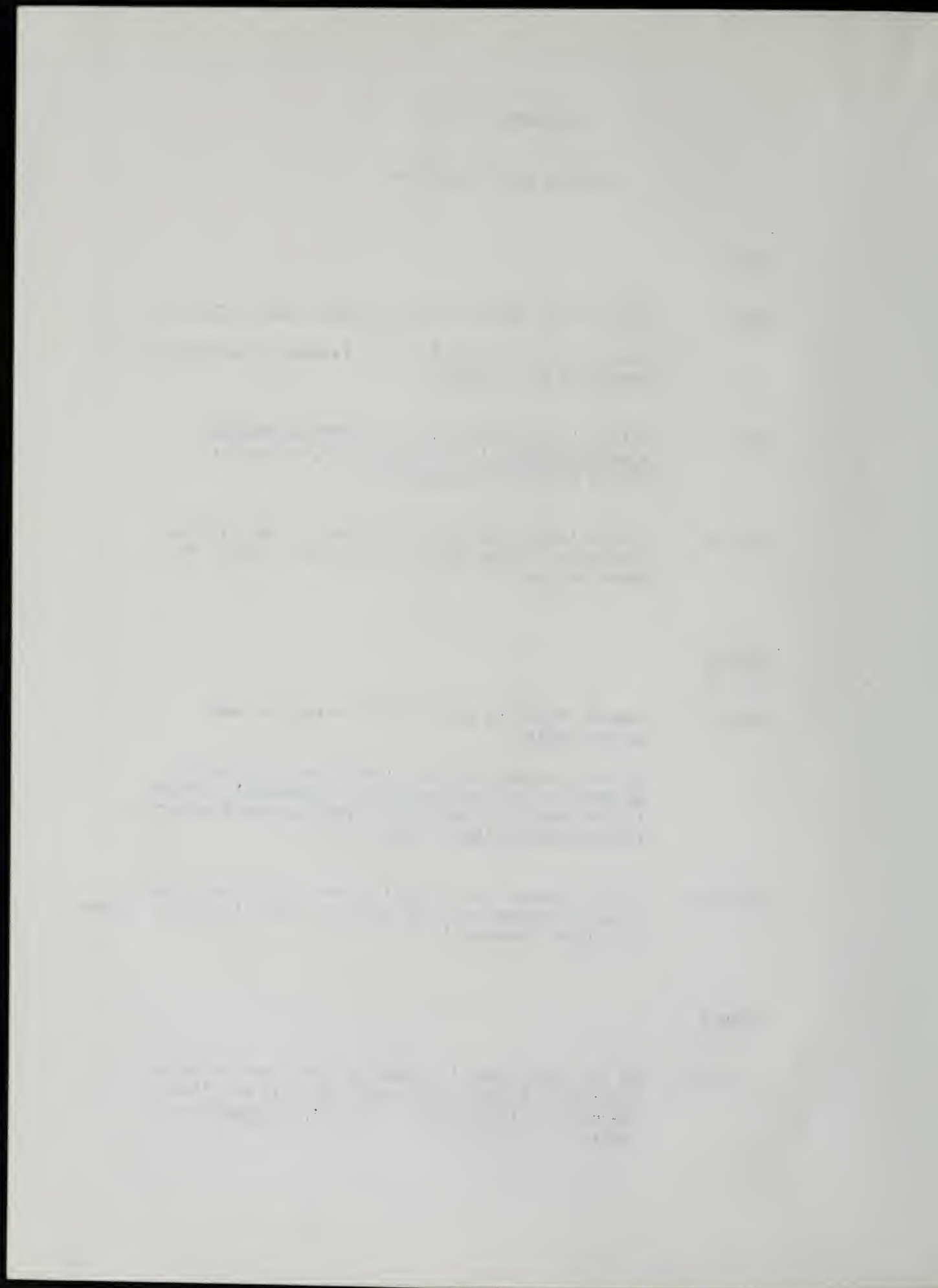
Week 2

- page 9 Insert 'MUSIC BY FRANZ LISZT' below the name of Earl Wild.

In the program listing delete 'Grande fantaisie de bravoure sur la Clochette de Paganini'; insert in its place 'La campanella (from Études d'exécution transcendante d'après Paganini)'.
- page 13 Insert 'Adagio non troppo' in the listing of movements of the Serenade no. 2 by Brahms between 'Scherzo: vivace' and 'Quasi menuetto'.

Week 3

- page 26 In the note about 'Variations on a theme by Haydn' by Brahms, delete 'Littauer' (line 11) and 'Littau' (line 12). Insert in their place 'Zittauer' and 'Zittau'.



Week 4

- page 15 In the listing of artists taking part in the
 Missa solennis delete 'ARLENE SAUNDERS' and
 'FLORENCE KOPLEFT'; insert in their place
 'PHYLLIS CURTIN' and 'MAUREEN FORRESTER'.
 (Also see insert.)
- page 23 Under title 'SERGE KOUSSEVITZKY' delete
 'June 5 1951'; insert in its place 'June 4 1951'.

PROGRAM FOR BOSTON POPS CONCERT - August 3

Insert at foot of program page: 'The canons used
in the performance of the "Overture 1812" were
provided and manned by members of the staff of
Eastover.

'There will be fireworks over Lake Mahkeenac
after the concert.'

TANGLEWOOD



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Program Editor

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TANGLEWOOD

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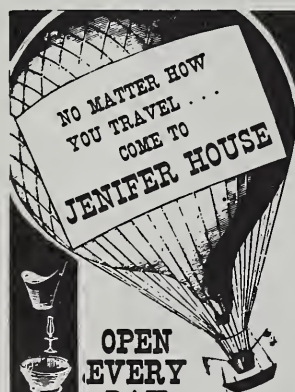
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Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
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Robert Barnes
Hironaka Sugie*

cellos

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Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
Paul Keaney
Ralph Pottle

trumpets

Armando Ghitalla
Roger Voisin
André Come
Gerard Goguen

trombones

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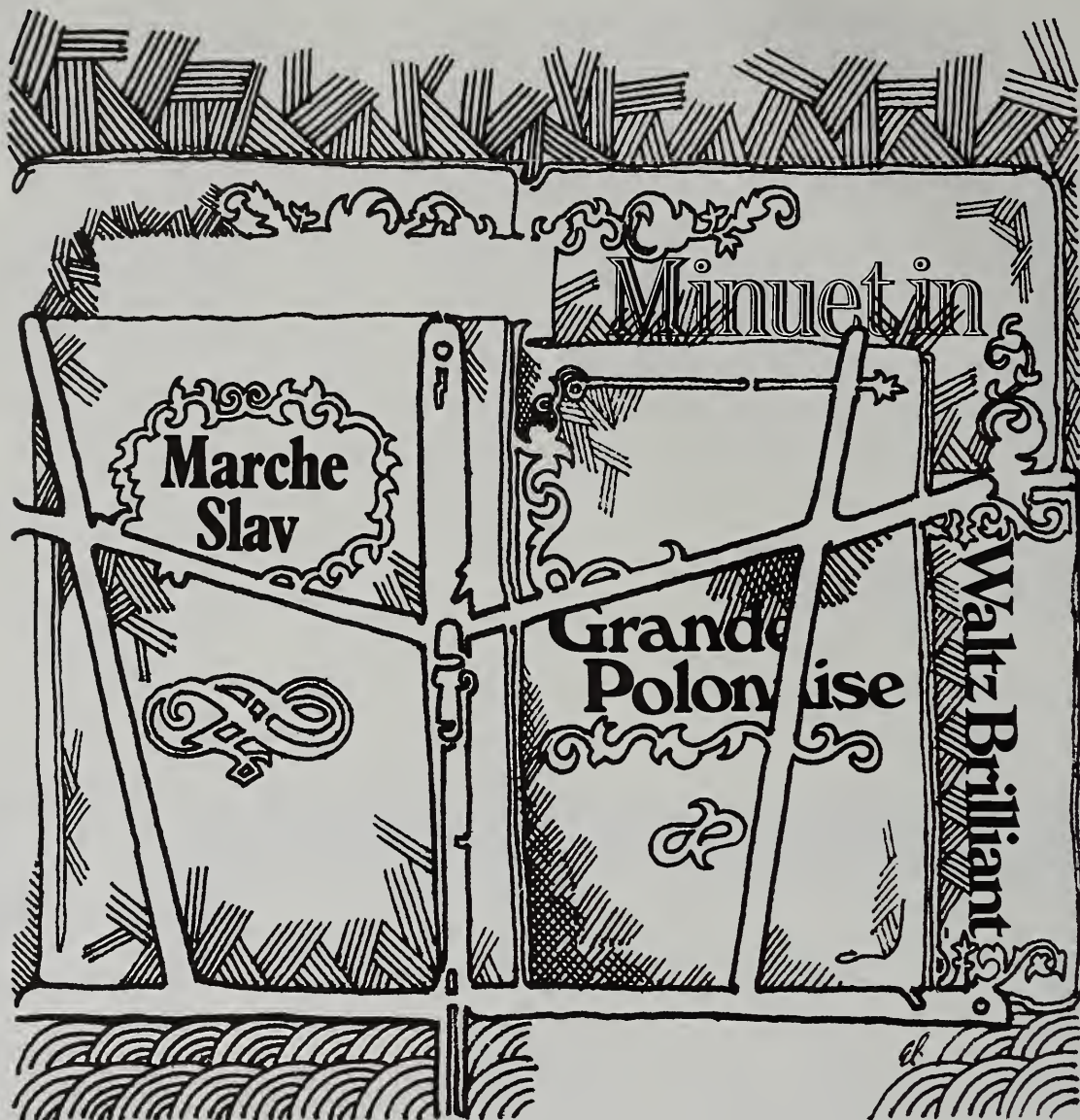
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FESTIVAL INFORMATION

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, rest rooms and telephones is printed elsewhere in the program. It also includes directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 2 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY STRING TRIO

JOSEPH SILVERSTEIN *violin*

BURTON FINE *viola d'amore*

JULES ESKIN *cello*

with

ROBERT LEVIN *harpsichord*

STAMITZ
1717-1757

Sonata in D for viola d'amore and harpsichord

Adagio

Allegro

Adagio

Menuetto con quattro variazioni: un poco lento

Allegro

J. S. BACH
1685-1750

Sonata in D for cello and harpsichord S. 1028

Adagio

Allegro

Andante

Allegro

J. S. BACH

Sonata in A for violin and harpsichord S. 1015

Dolce

Allegro assai

Andante un poco

Presto

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in alphabetical order

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ANNE JACKSON
ELI WALLACH

in
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by DAVID V. ROBISON

with RICHARD BACKUS

directed by WILLIAM FRANCISCO

June 30 - July 10

THE GOODBYE PEOPLE
by HERB GARDNER

with GABRIEL DELL
ZOHRA LAMPERT

directed by ELAINE MAY

July 14 - July 24

A NEW PLAY TO BE ANNOUNCED

July 28 - Aug. 7

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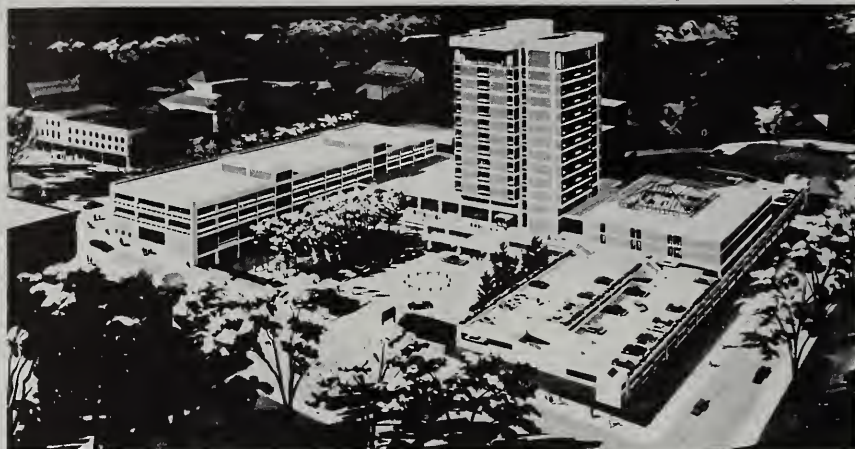
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 2 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

MUSIC OF THE BACH FAMILY

J. C. BACH Grand overture in D op. 18 no. 4
 Allegro con spirito
 Andante
 Rondo: presto

first performance by the Boston Symphony Orchestra

*J. S. BACH Brandenburg concerto no. 6 in B flat S. 1051
 Allegro
 Adagio, ma non tanto
 Allegro

intermission

J. S. BACH Magnificat in D S. 243	
Chorus: Magnificat anima mea	Chorus: Fecit potentiam
Aria: Et exultavit	Aria: Deposuit potentes
Aria: Quia respexit	Aria: Esurientes implevit bonis
Chorus: Omnes generationes	Trio: Suscepit Israel
Aria: Quia fecit	Chorus: Sicut locutus est
Duet: Et misericordia	Chorus: Gloria Patri

CAROLE BOGARD *soprano*

ROSE TAYLOR *contralto*

JOHN McCOLLUM *tenor*

DAVID CLATWORTHY *bass*

TANGLEWOOD FESTIVAL CHORUS

John Oliver *director*

ROBERT LEVIN *harpsichord continuo*

BERJ ZAMKOCHIAN *organ continuo*

JULES ESKIN *cello continuo*

HENRY PORTNOI *double bass continuo*

DORIOT ANTHONY DWYER } *flute obbligato*

JAMES PAPPOUTSAKIS }

LAURENCE THORSTENBERG } *oboe d'amore*

WAYNE RAPIER } *obbligato*

JOSEPH SILVERSTEIN *violin obbligato*

The program notes for this evening's concert begin on page 16

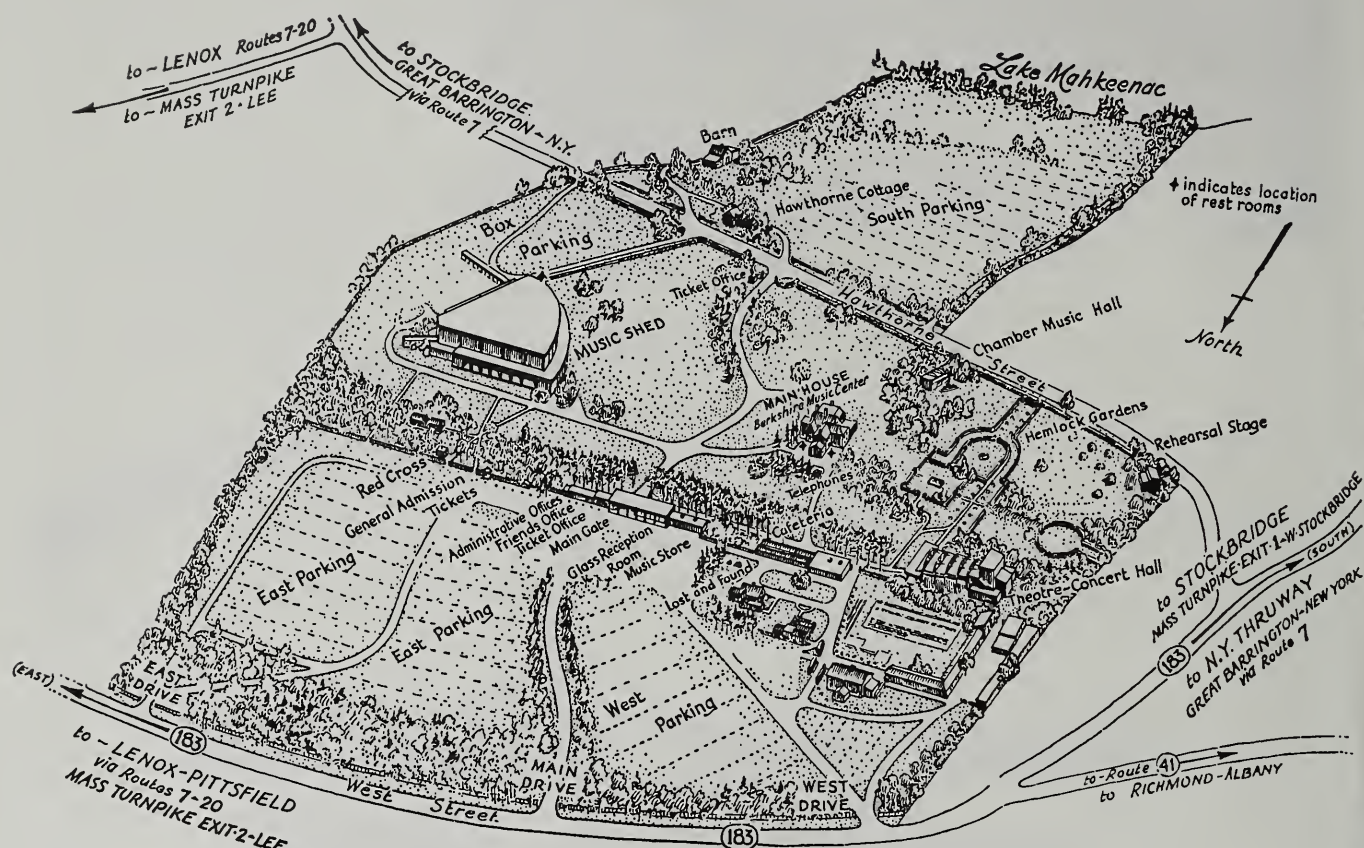
The text and translation of the *Magnificat* begin on page 19

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At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

The advertising representatives are MediaRep Center Inc., 1127 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233. Inquiries for advertising space should be addressed to Mr Carl Goose of MediaRep Center.



TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 3 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

A CONCERT OF SERENADES

MOZART

Serenade no. 12 in C minor for
winds K. 388 'Nacht musique'

Allegro

Andante

Menuetto in canone & trio

Allegro

RALPH GOMBERG } oboes
JOHN HOLMES }

HAROLD WRIGHT } clarinets
PASQUALE CARDILLO }

SHERMAN WALT } bassoons
ERNST PANENKA }

JAMES STAGLIANO } horns
HARRY SHAPIRO }

BERNSTEIN

Serenade (after Plato's *Symposium*) for
violin and string orchestra with percussion

Lento – allegro

Allegretto

Presto

Adagio

Molto tenuto – allegro molto vivace

JOSEPH SILVERSTEIN *violin*

first performance at the Berkshire Festival

intermission

BERIO

Serenata for flute and fourteen instruments

DORIOT ANTHONY DWYER *flute*

ROBERT LEVIN *piano*

first performance by the Boston Symphony Orchestra

TCHAIKOVSKY Serenade in C for strings op. 48

Pezzo in forma di sonatina: andante

non troppo – allegro moderato

Valse: moderato, tempo di valse

Elegia: larghetto elegiaco

Finale, tema Russo: andante – allegro con spirito

The program notes for this evening's concert begin on page 20

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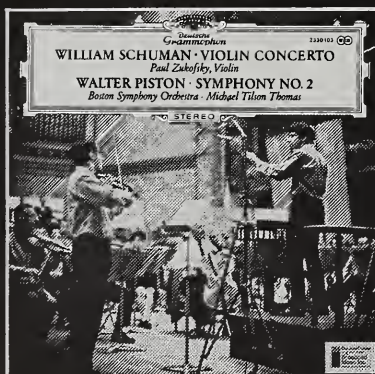
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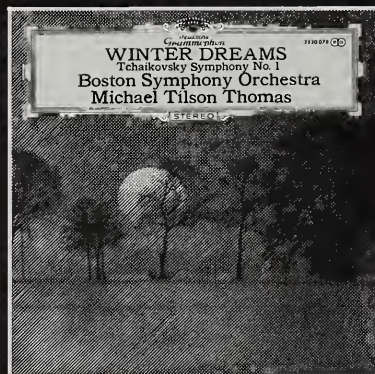
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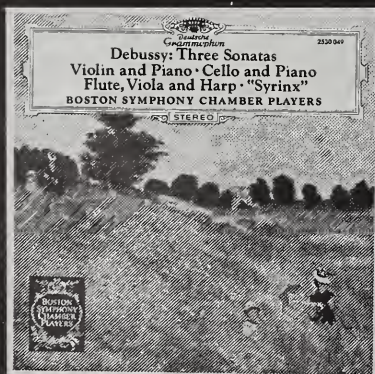
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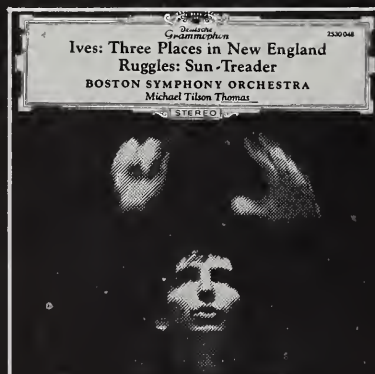
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Sonata sopra Sancta Maria
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The program notes for this afternoon's concert begin on page 24

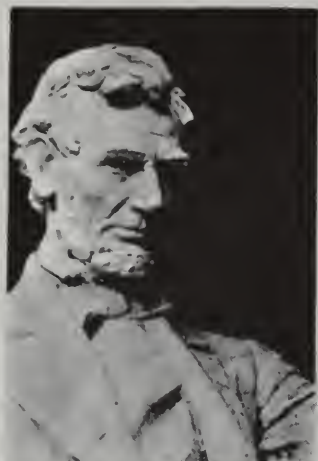
The text and translation of Monteverdi's Vespers begin on page 27

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Program notes for Friday July 2

JOHANN CHRISTIAN BACH 1735-1782

Grand overture in D op. 18 no. 4

Program note by Andrew Raeburn

In 1781 or thereabouts, you could have bought from the house of William Forster, a London music publisher, a new volume whose title page read as follows:

Six
Grand Overtures
three for a single & three for a
Double Orchestre
for
Violins, Hautboys, Flutes,
Clarinetts, Horns
Tenor and Bass
composed by
John Christian Bach
Music Master to
Her Majesty
and the Royal Family

The D major 'Overture' appears fourth in the volume. One movement at least, the Andante, was written about a decade earlier: it was used, in a more elaborate orchestration, as the second movement of the Overture to Bach's opera *Temistocle*, which was first produced at Mannheim in 1772. Alfred Einstein has compared this work to Mozart's 'Paris' symphony, written in 1778 especially for the audience of the French capital. Bach's Overture shares the same 'French' qualities: brilliance in the string writing, brevity, wit and formality. The work was published again as soon as 1785, this time by Joseph Schmitt of Amsterdam, in a volume containing '*Deux Sinfonies à Grande Orchestre*'.

The titles 'Symphony' and 'Overture' are more or less interchangeable in reference to the 'English' Bach's music. He wrote most of his works in this form as overtures to his operas, but, unlike Gluck, felt no compulsion to relate the introductory music to that of the drama itself. Like Handel's *Concerti grossi*, which were originally written as entr'actes during oratorio performances, Bach's overtures stand as coherent entities by themselves.

Present day opera audiences would be shocked by the behavior of their eighteenth century predecessors. Throughout the performance the world of fashion would drift in and out of the auditorium, chattering away with little concern for the events unfolding on stage. As often as not, there would be a game or two of cards taking place in the boxes. The music of the overtures no doubt suffered worst of all, and it is little wonder that composers wrote them with performances in the concert room also in mind.

Johann Christian Bach, the youngest son of Johann Sebastian, was brought up in Leipzig until the death of his father in 1750. He then moved to Berlin, where he lived and studied with his half-brother Carl Philipp Emanuel, then, at about the time of the outbreak of the Seven Years War, traveled to Italy, where he established his reputation as a composer and keyboard virtuoso. He was invited to England in 1762, and was to spend most of his remaining years in London. His talents were immediately recognized when his score to Bottarelli's '*Orione, o sia Diana Vendicata*' was heard at the King's Theatre in February the following year. Charles Burney, the indispensable chronicler of the period, wrote of *Orione*: 'Every judge of music perceived the emanations of genius throughout the whole performance.' King George III and Queen Charlotte attended both the première and the second performance, and before long Bach was engaged as the Queen's music master.

In 1764 Bach and his fellow-countryman Carl Friedrich Abel launched the first of their 'Bach-Abel' concerts, which were to continue a feature of London's musical life for nearly twenty years. Bach died unexpectedly on New Year's Day 1782, leaving debts to his widow of £4000. To the world he left thirteen operas, several English and Italian secular cantatas, a quantity of church music and chamber music, the latter including twenty-nine quartets and thirty-four trios. There were thirty-five solo sonatas for clavier, ten sonatas for four hands and other keyboard music. Among the instrumental music were sixteen military marches for winds, thirty-seven clavier concertos, thirty-one *sinfonie concertante*, and forty-nine symphonies. Performances today are rare, but it is heartening to know that a reasonable quantity of Bach's music is available on phonograph records.

In an article which appeared in the *Daily Telegraph* of London in 1935, marking the two hundredth anniversary of the composer's birth, Alfred Einstein wrote: 'While it was Wilhelm Friedemann's bad luck to fall between the stools of elegance and learning, and while Philipp Emanuel seems to have worked only to show the way to Haydn and Beethoven, Johann Christian had the good fortune to mingle and merge in his art the twilight of the rococo and the dawn of the new age of humanity.'

'He was one of those harmonious natures like Mozart, whom as a child-prodigy it was his pleasure to indulge and extol, and to whom he gave that key with which Mozart was to discover his own inner self. Without Johann Christian, Mozart would never have become him we know and love. But Johann Christian has his own personality, independent of Mozart. He stands to Mozart rather as Perugino to Raphael, or Buxtehude to Bach.'

JOHANN SEBASTIAN BACH

Brandenburg concerto no. 6 in B flat S. 1051

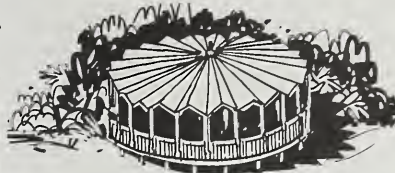
Program note by John N. Burk

In May of the year 1718, Prince Leopold of Anhalt-Cöthen, travelling to Carlsbad to take the waters, was attended by some of his musical retinue — five musicians and a clavicembalo, under the surveillance of his Kapellmeister, Bach. He may have encountered there, in friendly rivalry, another musical prince, Christian Ludwig, Margraf of Brandenburg, youngest son of the Great Elector by a second wife. This dignitary, a young bachelor passionately devoted to music, boasted his own orchestra, and was extravagantly addicted to collecting a library of concertos. Charmed with Bach's talent, he immediately commissioned him to write a brace of concertos. Bach did so — at his leisure; and in three years' time sent him the six concertos which have perpetuated this prince's name. The letter of dedication, dated March (or May) 24 1721, was roundly phrased in courtly French periods, addressed 'À son altesse royale, Monseigneur Crétien Louis Marggraf de Brandebourg', and signed with appropriate humility and obedient servitude: 'Jean Sebastian Bach' (all proving either that Bach was an impeccable French scholar, or that he had one conveniently at hand). The Margraf does not seem to have troubled to have had them performed (the manuscript at least shows no marks of usage); cataloguing his library, he did not bother to specify the name of Bach beside Brescianello, Vivaldi, Venturini, or Valentini, and after his death they were knocked down in a job lot of a hundred concertos, or another of seventy-seven concertos, at about four groschen apiece.

There are those in later times who are angered at reading of the lordly casualness of the high-born toward composers. One might point out that Bach in this case very likely took his princes' airs as in the order of things, that they brought him an assured subsistence and artistic freedom which was not unuseful to him. In this case, Bach composed as he wished, presumably collected his fee, and was careful to keep his own copy of the scores, for performance at Cöthen. He was hardly the loser

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by the transaction, and he gave value received in a treasure which posterity agrees in calling the most striking development of the concerto grosso form until that time.

Bach's set of six *concerti grossi*, now known as the Brandenburg concertos, can be looked upon as an experiment in various instrumental combinations. They can also be looked upon as the most variegated expression of a tradition-bound form, the most eloquent and perfectly modeled of its kind, and indeed the last, for the concerto grosso as a give and take between a large and small group with harpsichord continuo was soon to be superseded by the virtuoso concerto with a soloist and an accompanying orchestra.

Bach and his contemporary Handel both owed much to their Italian predecessors Corelli and Vivaldi. Handel's concertos hold their own with Bach's in modern performance, but they are looser in form and far less adventurous in the use of wind instruments.

To the brilliance of the Third Brandenburg concerto, where the incisive tone of the violins predominates, Bach has opposed in his other string concerto, the Sixth, only the lower and darker register of the string instruments, the characteristic color of the violas prevailing in a close and constant duet. The lively course of the first allegro is relieved by a broadly melodic adagio in E flat, in which the two viola parts are emphasized, for the gambas (cellos) in this movement are silent. The single cello part provides a sustaining legato, blending with the usual bass accompaniment until it takes up the principal melody near the end. The last movement, in 12/8 time, restores the original key and vigorous interplay of voices. The Concerto, according to the observation of Sir Hubert Parry, 'is a kind of mysterious counterpart to the Third concerto; as the singular grouping of two violas, two *viola da gamba* and a cello and bass, prefigures. The colour is weird and picturesque throughout, and the subject matter such as befits the unusual group of instruments employed.'

The '*viola da braccia*' which Bach specified was, as Charles Sanford Terry has pointed out in his invaluable book, *Bach's Orchestra*, nothing more than the ordinary viola of his time. The name survived to distinguish the 'arm viol' from the 'leg viol', the '*viola da gamba*'. (The *gamba* was for centuries a gentleman's instrument. It will be remembered that Sir Toby Belch said of Sir Andrew Aguecheek in *Twelfth night*: 'He plays o' the viol-de-gamboy, and speaks three or four languages word for word without book.') The '*viola da gamba*', the last survivor of the family of viols, was an obsolescent instrument in Bach's day, although good players upon it were still to be found.

JOHANN SEBASTIAN BACH

Magnificat in D S. 243

Program note by Andrew Raeburn

On June 1 1723 Bach was formally appointed Cantor of the Thomasschule in Leipzig. Six months later, for the Christmas festival, he composed his first version of the *Magnificat*. The original key was E flat, and in addition to the Latin text from St Luke's Gospel and the doxology '*Gloria Patri*', he set four other verses appropriate to the season of the Nativity. Two were German, '*Von Himmel hoch da komm' ich her*' (From highest heaven I come to earth) and '*Freut euch und jubiliert*' (Rejoice and be merry); the other two were the Latin '*Gloria in excelsis Deo*' (Glory be to God on high), and '*Virga Jesse floruit*' (The stem of Jesse has put forth a flower). Sometime early in the 1730s — it may have been the first half of 1732 — Bach revised the piece. He changed the key to D major, which made both the playing of the trumpet parts and the singing of the choral portions considerably easier; the key of D is more suitable for the brass instruments of Bach's day, and much of the choral writing lies at the extreme end of each voice's range. Bach also removed

the four extra movements, making the work suitable for the other high festivals of the church calendar, and added parts for flutes.

The *Magnificat* as we know it today is a masterpiece of tight construction: the movements are short, flow dramatically from one to the next, and the music pointedly underlines each sentence of the text. After a joyful opening *ritornello* the chorus exultantly sings the words 'My soul doth magnify the Lord'. There follows the gentler but equally happy soprano aria 'Et exultavit'. The darker tone of the oboe d'amore introduces the soprano solo for 'Quia respexit'; notice especially the exquisite musical painting to the word 'humilitatem' (lowliness), a descending minor scale. With a masterly stroke Bach interrupts the aria for the chorus to sing the words 'omnes generationes' (all generations), a reflection perhaps of the composer's optimism and wonder in the continuing existence of man, at the same time creating a vivid picture of the 'host innumerable' of human beings past, present and to come.

In the bass aria 'Quia fecit mihi magna', Bach emphasizes tellingly the words 'potens', describing the power of God, and 'magna', which characterizes the honor done to Mary by the Visitation of the angel Gabriel. The muted strings and the flutes give an ethereally gentle quality to the siciliano-like duet 'Et misericordia'. The chorus, in a brilliant five-part fugue, depict the strength of God's arm ('Fecit potentiam'), rising to a tremendous climax on the word 'superbos' (the proud). The music is dramatically interrupted: seven *adagio* bars bring the movement to its end on the words 'mente cordis sui' (in the imagination of their hearts). The tenor soloist, accompanied only by the violins in unison and continuo, robustly depicts the fall of the secular powers; then the contralto, singing to the accompaniment of the two flutes and pizzicato strings, gently tells of God's raising up of the weak and rejection of the rich. The trio of two sopranos and contralto reminds us of the Lord's past favor to Israel, as the oboes intone the traditional plainsong setting of the *Magnificat*. There is a simple and powerful fugue for chorus to the words 'Sicut locutus', accompanied only by continuo. The 'Gloria', where chorus and full orchestra join together, provides a tremendous contrast, and the complete doxology brings the work to its dazzling end.

Magnificat anima mea Dominum, et
exultavit spiritus meus in Deo
salutari meo, quia respexit
humilitatem ancillae suae.

*My soul doth magnify the Lord, and
my spirit hath rejoiced in God my
savior, for he hath regarded the
lowliness of his handmaiden.*

Ecce enim ex hoc beatam me dicent
omnes generationes.

*For behold from henceforth all gen-
erations shall call me blessed.*

Quia fecit mihi magna, qui potens
est; et sanctum nomen ejus.

*For he that is mighty hath magnified
me; and holy is his name.*

Et misericordia ejus a progenie in
progenies timentibus eum.

*And his mercy is on them that fear
him throughout all generations.*

Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.

*He hath showed strength with his
arm, he hath scattered the proud in
the imagination of their hearts.*

Deposuit potentes de sede, et
exaltavit humiles.

*He hath put down the mighty from
their seat, and hath exalted the
humble and meek.*

Esurientes implevit bonis, et divites
dimisit inanes.

*He hath filled the hungry with good
things, and the rich he hath sent
empty away.*

Suscepit Israel puerum suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

*He remembering his mercy hath
holpen his servant Israel; as he
promised to our forefathers,
Abraham and his seed, for ever.*

Gloria Patri, et Filio et Spiritui
sancto; sicut erat in principio, et
nunc, et semper, et in saecula
saeculorum. Amen.

*Glory be to the Father, and to the
Son, and to the Holy Ghost; as it was
in the beginning, is now, and ever
shall be, world without end. Amen.*



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Program notes for Saturday July 3

WOLFGANG AMADEUS MOZART 1756-1791

Serenade no. 12 in C minor for winds K. 388 'Nacht musique'

Program note by Andrew Raeburn

A pervasive cloud of background music hangs over American life — in restaurants, supermarkets, airplanes, elevators, even offices; as if that were not enough, a great number of people automatically switch on the radio or phonograph the moment they arrive home. Yet while we happily turn half an ear to recorded music — it would be out of the question to give it full attention for the greater part of the day — we are generally attentive and absorbed when we listen to live performances.

It has not been this way for long. Chatting through an opera, a habit regrettably still with us in some of the world's most expensive houses, was commonplace until quite recently, and the rich at least have always enjoyed musical accompaniment to their eating, drinking and love-making. Sir Francis Drake, the Elizabethan buccaneer, hired the town musicians of the city of Norwich for his voyage round the world, a custom perpetuated in the orchestras and bands of today's ocean liners. Mozart himself portrayed the customs of his own day when he had Don Giovanni regaled at supper by a little band of wind instruments, and the ladies in *Così fan tutte* serenaded by a small group of musicians in their garden by the sea. In our own day the President of the United States entertains his dinner guests with his official orchestra.

Mozart certainly had no snobbish inhibitions about writing background music. He composed numerous cassations, divertimentos and serenades for ballrooms, dining rooms, gardens and so on, and to judge from the music's quality, he enjoyed doing so.

This said, it must at once be pointed out that the C minor serenade, one of Mozart's last works in this form, can hardly have been composed to accompany a gastronomic or amatory experience. Its mood is dark and dramatic, and only for the shortest space of time at the end of the last movement are the clouds dispelled. The commission seems to have been unexpected and pressing; Mozart wrote from Vienna in a letter to his father, dated July 27 1782, that his work on the second serenade for the Haffner family (four movements of which were later to be the 'Haffner' symphony) had been delayed since he 'had had to compose in a great hurry a serenade, but only for wind instruments; otherwise I should have used it for you [i.e. for the serenade for the Haffners] too.'

As a matter of fact the excuse is not very plausible: none of the movements of the piece for winds, with the possible exception of the second, would have been suitable for the Haffner celebrations in Salzburg.

July 1782 was an incredibly busy month for Mozart. On the 16th the première of *Die Entführung* took place at the Burgtheater in Vienna, and there were further performances on the 20th, the 27th and the 30th. Meanwhile he worked on the two serenades and made a start on one or two other pieces which he was never to finish. There were preparations to be made for his marriage to Constanze Weber, which took place on August 4, and it must have been a drain on Mozart's nervous energy to cope with the hostility of his alcoholic future mother-in-law.

Alfred Einstein has pointed out in his invaluable *Mozart, his character, his work* (Oxford University Press, 1945) that on this occasion, just after the completion of *Die Entführung*, and four years later, at the time of *Figaro*, Mozart felt somehow bound to compensate for the levity of his operatic work by composing music of a dramatically dark, intense and somewhat introspective mood, which he expressed in the key of C minor. While *Figaro* was in the making he wrote the poignant Piano concerto K. 491; the C minor serenade emerged from Mozart's subconscious while *Die Entführung* was very much on his conscious mind.

We have no idea who commissioned the Serenade, for what event, or exactly what in this instance Mozart meant by calling the piece 'Nacht Musique'. If it was written for a festive occasion, the patron who commissioned it must have been somewhat taken aback by a piece so

markedly melancholy. The opening measures of the first movement bear a striking resemblance to the start of the C minor concerto. (To digress for a moment, it is interesting to see how a particular key evoked on several occasions a similar thematic response from Mozart; think for instance of the similarity of the themes of the E flat finales of the Horn concerto K. 447, of the Piano concerto K. 482, and, more tenuously, of the Sinfonia concertante K. 364.) The whole first Allegro of the serenade, so Alfred Einstein observes, also points the way to Beethoven's Fifth symphony: 'Mozart's development section already employs Beethoven's fundamental rhythm.'

The Andante unfolds a serene melody, E flat major, in a $\frac{3}{8}$ tempo. The Minuet, again to quote Einstein, 'is a contrapuntal display-piece, with all sorts of canonic effects, and yet it is not a mere display-piece, since the counterpoint is not a subject for gaiety, a means for expressing wit, good humor, or cleverness, as in Haydn, but is taken very seriously.' The minuet itself is mostly in octave canon, while the trio is a 'canone *al rovescio*', that is, with the answer upside down. The final Allegro, a haunting theme and variations, retains its minor mood of whimsical sadness until almost the very end — one is reminded of the atmosphere and structure of the Finale of the C minor concerto — then the theme returns in the major key, and this exquisite serenade comes to its end on a cheerful note. It remains only to say that Mozart later rearranged the work for string quintet (K. 406).

LEONARD BERNSTEIN born 1918

Serenade (after Plato's *Symposium*) for violin and string orchestra with percussion

Program note by the composer

There is no literal program for this Serenade. The music, like Plato's dialogue, is a series of related statements in praise of love. The 'relatedness' of the movements does not depend on common thematic material, but rather on a system whereby each movement evolves out of elements in the preceding one, a form I initiated in my second symphony, *The age of anxiety*.

1. *Phaedrus: Pausanias* (Lento – allegro). Phaedrus opens the symposium with a lyrical oration in praise of Eros, the god of love. (*Fugato*, begun by the solo violin.) Pausanias continues by describing the duality of the lover as compared with the beloved. This is expressed in a classical sonata-allegro, based on the material of the opening fugato.

2. *Aristophanes* (Allegretto). Aristophanes does not play the role of clown in this dialogue, but instead that of the bedtime-storyteller, invoking the fairy-tale mythology of love. The atmosphere is one of quiet charm.

3. *Erixymathus* (Presto). The physician speaks of bodily harmony as a scientific model for the workings of love-patterns. This is an extremely short fugato scherzo, born of a blend of mystery and humor.

4. *Agathon* (Adagio). Perhaps the most moving (and famous) speech of the dialogue, Agathon's panegyric embraces all aspects of love's powers, charms and functions. This movement is simply a three-part song.

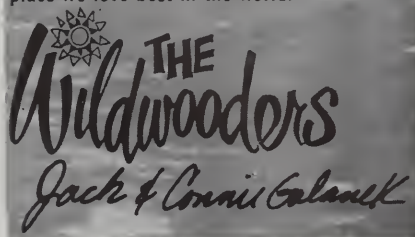
5. *Socrates: Alcibiades* (Molto tenuto – allegro molto vivace). Socrates describes his visit to the seer Diotima, quoting her speech on the demonology of love. Love as a *daemon* is Socrates' image for the profundity of love; and his seniority adds to the feeling of didactic soberness in an otherwise pleasant and convivial after-dinner discussion. This is a slow introduction of greater weight than any of the preceding movements; and serves as a highly developed reprise of the middle section of the *Agathon* movement, thus suggesting a hidden sonata-form. The famous interruption by Alcibiades and his band of drunken revellers ushers in the Allegro, which is an extended rondo ranging in spirit from agitation through jig-like dance music to joyful celebration. If there is a hint of





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jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner-party.

The composer wrote his note on August 8 1954, the day after he completed his score. The work was first performed at the Venice Festival by the Orchestra of the Teatro La Fenice on September 12 of that year. Isaac Stern was the soloist and the composer conducted. The Serenade was commissioned by the Koussevitzky Music Foundation, and dedicated 'to the beloved memory of Serge and Natalie Koussevitzky'.

The instrumental accompaniment consists of full string orchestra, harp, and the following percussion instruments: timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbal, tambourine, 2 Chinese blocks, glockenspiel, xylophone and chimes.

LUCIANO BERIO born 1925

Serenata for flute and fourteen instruments

Program note adapted from notes by Massimo Mila and reprinted by kind permission of RCA Records

Luciano Berio was born in Oneglia and studied music first with his father and then at the Milan Conservatory. Under a Koussevitzky Foundation scholarship he attended Dallapiccola's composition class here at Tanglewood. In 1954 he founded with Bruno Maderna the Studio di Fonologia Musicale at Milan Radio which he directed until 1959, turning it into one of the most important electronic music laboratories in Europe. He has held composition classes in Darmstadt and Dartington, and in the United States at Mills College and at Tanglewood, where *Circles*, a Fromm Foundation commission, received its first performance. His recent works include the opera *Passaggio*, and *Esposizione*, a choreographic play with voice, orchestral instruments and magnetic tape. He has also written a variety of instrumental and vocal works and numerous electronic compositions.

Resorting to Vivaldi terminology, one might say that Berio's music is a constant '*cimento dell'armonia e dell'invenzione*' (contest of harmony and invention), where harmony is taken to refer to its lucid, logical intelligence, which makes Berio one of the most radical exponents of the new music, and invention to refer to the miracle of its poetic and expressive imaginativeness, which, despite Berio's formidable technical and polemical armor as a theorist, continues to live and indeed thrive in his works as a composer.

Dedicated to Pierre Boulez, *Serenade I* was written in 1957 and has enjoyed an enduring success. In a personal letter written in 1964, Berio remarks of this work: 'I wrote it in fourteen days for the Domaine Musical, so I didn't have time to think about the possible choices but wrote what I had in my head (ears included). A sort of stream of consciousness, if you will. . . . Bruno's [Maderna] and mine were the first post-war serenades; it seems to me, that is, that they represented the first examples of serial music which smiles a bit. . . . I have always heard the strains of old nocturnal serenades in it.'

The title is neither casual nor arbitrary, for despite the severity of the serial structure the work is an authentic serenade, as Marcel Schneider wrote after the first performance, 'that is, something melodic, compact, variously fascinating which constantly unfolds'.

Despite the unmistakable cadenza which appears toward the end, the composition is not to be construed as a flute concerto. On the contrary, a great deal of care is given to working out the interplay of the other instruments around the flute part (oboe, english horn, clarinet and bass clarinet, bassoon, horn, trumpet, trombone, harp, piano, violin, viola, cello and double bass).

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PETER ILYICH TCHAIKOVSKY 1840-1893

Serenade in C for strings op. 48

Program note by John N. Burk

Tchaikovsky wrote to Mme von Meck on October 22 1880: 'You can imagine, dear friend, that recently my muse has been very benevolent when I tell you that I have written two long works very rapidly: a Festival overture for the Exhibition and a Serenade in four movements for string orchestra. The Overture will be very noisy. I wrote it without much warmth or enthusiasm; therefore it has no great artistic value. The Serenade, on the contrary, I wrote from an inward impulse; I felt it, and venture to hope that this work is not without artistic qualities.' The Overture referred to was the '1812'.

Sensitive to the emotional nature of his benefactress, who looked always for the sentimental content of his music, he would naturally have disparaged the occasional Overture and entrusted to her with confidence of sympathy the Serenade—especially the two middle movements, which directly spoke the 'beloved friend's' language of the heart. He wrote again to her on September 5 1881: 'I ardently wish that you could hear my Serenade properly performed. It loses so much on the piano, and I think the middle movements—played by the violins—would win your sympathy. As regards the first and last movements, you are right. They are merely a play of sounds and do not touch the heart. The first movement is my homage to Mozart; it is intended to be an imitation of his style, and I should be delighted if I thought I had in any way approached my model. Do not laugh, my dear, at my zeal in standing up for my latest creation. Perhaps my paternal feelings are so warm because it is the youngest child of my fancy.'

The 'youngest child' of his fancy remained a favorite with him. When in ensuing years the composer went about Europe conducting his own music with increasing success, his favorite Serenade and the Overture for which he always apologized in his letters, made a more immediate impression than anything else. The waltz movement was sometimes encored. Although this Serenade is usually considered difficult of performance on account of many details in string ensemble playing, the composer never hesitated to put it upon a program, sometimes doing so when he had not time to rehearse another piece. This he did in Baltimore during his visit to America.

His career as conductor began with a concert in St Petersburg on March 17 1887. Tchaikovsky was never at ease on the conductor's stand and this his first appearance was by his own confession an ordeal. He wrote in his diary after the first rehearsal: 'Nervousness. Terror, then nothing. Ovations from the artists.' After the performance he wrote: 'Complete success. Enormous pleasure. But why is there a spoonful of tar in this barrel of honey???' Nevertheless the composer steeled himself to these public appearances and tried his fortunes in Hamburg, Prague, Paris and London.

When Tchaikovsky visited the United States in 1891 and conducted part of the inaugural concert in Carnegie Hall, New York, on May 5, he also made a tour which took him to Baltimore, Washington, Philadelphia, and (for sight-seeing purposes) Niagara Falls. He conducted the Serenade in Baltimore and Philadelphia. The 'Festival' orchestra in Baltimore was prepared by its conductor Victor Herbert for Tchaikovsky's visit. This orchestra was apparently insufficient (it had only four first violins) and inadequate. The Third suite had to be given up and the Serenade for strings was substituted. The visitor was entertained by Ernest Knabe (Tchaikovsky found his hospitality 'as colossal as his figure'). Mme Ausder Ohe played a Knabe piano in Tchaikovsky's concerto at this concert. Tchaikovsky found Baltimore 'a very nice clean city' and liked 'the red brick' houses with their 'white stone steps'. Washington charmed him with its 'luxuriant spring verdure'. (It was on May 17). In Philadelphia the program and the orchestra were the same as in Baltimore. The concert at the Academy of Music filled the house and brought great applause.



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Program notes for Sunday July 4 by Andrew Raeburn

ANTONIO VIVALDI c. 1678-1741

'The four seasons', concertos for violin and strings, op. 8

For more than a hundred years after his death, Vivaldi's music was unknown and unplayed, and would probably remain so today had it not been for Bach's various transcriptions of his work. (The most familiar is Bach's Concerto for four harpsichords, an arrangement of Vivaldi's Concerto for four violins.) During the last two decades the Italian's work has become increasingly popular, so much so that there are today about twenty different versions of *The seasons* available on record.

The 'Red priest of Venice', as Antonio Vivaldi was known for the color of his hair, was the son of a violinist in the orchestra of San Marco. Giovanni must have been a player of more than average talent, for one of the contemporary guide books to the City described him as a 'virtuoso di musica'. Antonio studied with his father and Giovanni Legrenzi, Maestro of the Ducal music. He received minor orders in 1693 and was ordained priest ten years later, and the same year was appointed music master at the Conservatorio dell' Ospedale della Pietà, one of four similar charitable institutions in the city. Charles Burney, the peregrinating English music historian, wrote from Venice in 1739: 'The Ospedali have the best music here. There are four of them, all for illegitimate or orphaned girls or whose parents cannot support them. They are brought up at the State's expense and trained exclusively in music. . . . I swear nothing is more charming than to see a young and pretty nun, dressed in white, a sprig of pomegranate blossom behind one ear, leading the orchestra and beating time with all the grace and precision imaginable.' Burney liked the Pietà best of the four: 'It ranks first for the perfection of its symphonies,' he wrote. 'What well-drilled execution! That is the only place to hear a first attack from the strings such as, quite undeservedly, the Paris opera is renowned for.'

Here at the Pietà Vivaldi lived and worked until the year before his death, taking occasional leaves of absence to journey abroad. But travel for him was arduous: he suffered from childhood with severe asthma, and whenever he was on the road was accompanied by four or five servants to take care of him. He finally left the service of the Ospedale in 1740 and went to Vienna, where he died in July of the following year. He was buried in a cemetery maintained for the poor in the parish of St Stephen near the Kärntnertor.

Vivaldi was an incredibly prolific composer. He wrote at least forty-three operas, a large quantity of church music and secular cantatas, more than twenty symphonies, nearly fifty concerti grossi, chamber music, and more than 400 concertos for various solo instruments. *The seasons* come from a set of twelve concertos (opus 8) with the title 'Il cimento dell' armonia e dell' inventione' (The trial of harmony and invention). The volumes were dedicated to 'L'Illustrissimo Signor Venceslao conte di Marzin [Morzin], Signore Ereditario di Hohenelbe, Lomnitz, Tschisa, Krzinetz, Kaunitz, Doubek e Sowoluska, Camariere Attuale, e Consigliere di S.M.C.C.' Count Morzin, a Bohemian nobleman and ancestor of the man who hired Joseph Haydn some thirty years afterwards, appointed Vivaldi 'Maestro in Italia dell' Illustrissimo Conte'. Although the composer never visited Morzin's court, as far as we know, he provided both music and musicians for the Count's establishment in Bohemia.

One tends to think of 'program music' in terms of the nineteenth century, Mendelssohn's Overture to 'The midsummer night's dream', for instance, the *Symphonie fantastique* of Berlioz, Liszt's orchestral pieces, Smetana's *Má vlast*, or the great tone poems of Richard Strauss. But the tradition was already well established in the sixteenth and seventeenth centuries: Heinrich Schütz wrote many realistic passages to illustrate his settings of the Passion, and Bach's predecessor at the Thomasschule in Leipzig, Johann Kuhnau, composed a set of 'Biblical histories in six keyboard sonatas', among which are 'The combat between David and Goliath' and 'Hezekiah sick unto death and recovered of his sickness'. *The seasons* has an elaborate 'program': the score of each of

the four concertos is headed by a sonnet describing in detail the events portrayed in the piece, and there are shorthand notes over the music itself to indicate the exact point of each event.

SPRING

(Allegro) Spring is here, and the birds welcome it in happy song. The streams flow, gently murmuring to the breath of the gentle breezes. The sky dons a black mask; it is the time of thunder and lightning. The storm dies, the small birds turn again to their sweet songs.

(Largo) Here, in a field ablaze with flowers, the leaves quietly rustling, the goatherd sleeps, his faithful dog at his side.

(Allegro) To the festive sound of the pastoral bag-pipe, nymphs and shepherds dance on their beloved hearth to celebrate the coming of spring.

SUMMER

(Allegro) In the season when the sun sends forth his burning rays, men and flocks are languid, and the pines grow hot. The cuckoo is heard, and the turtle-dove and goldfinch. The gentle Zephyr blows, then suddenly the north wind quarrels with his neighbor, the shepherd weeps for fear of the gale and his life.

(Adagio-presto-adagio) Fear of the lightning, and the wild thunder, of the vicious army of insects, deny rest to his weary body.

(Presto) His fears are not ungrounded, for thunder and lightning rent the heavens, while the hail snaps the grain from its stalk and the branches from the trees.

AUTUMN

(Allegro) In dance and song the peasants celebrate the abundant harvest. They are fired with Bacchus' heady wine, then end their rejoicing in sleep.

(Adagio molto) So everyone ceases the dancing and singing. The air is pleasing and temperate, the season invites us all to the joy of sweet sleep.

(Allegro) The huntsman sallies forth at daybreak with horns, guns and dogs. The wild prey flees; the hunters follow his tracks. Exhausted and terrified by the loud din of dogs and guns, the animal turns on his pursuers. He no longer has the strength to flee, is overcome and dies.

WINTER

(Allegro non molto) To shiver, chilled by the freezing snow; to be battered by the wild gale; to run from place to place, stamping one's feet; to have one's teeth chatter from the bitter cold.

(Largo) To come to a fireside of peace and contentment while the rain pours down outside.

(Allegro) To walk on the ice, treading carefully for fear of falling; to slip, to fall; to get again to one's feet, to run again over the ice, until it cracks and breaks apart; *(lento)* to feel the south and north winds, and all the others fighting one another; all these are the pleasures of winter.

The seasons deserve their immense popularity. Beautifully written for the violin, they are imaginative, witty, concise and dramatic. Vivaldi's whole oeuvre is now gradually being published. Perhaps some equally rich treasures will emerge from among the enormous collection.

CLAUDIO MONTEVERDI 1567-1643

Music from 'Vespro della Beata Vergine'

The recording industry is the target of a constant stream of brickbats, aimed somewhat misguidedly by people who feel that masterpieces by lesser known composers are neglected in favor of the 'classical favorites'. These latter bon-bons, it is alleged, are thrust on a public which greets the latest version of the '1812' Overture or Beethoven's Ninth with a jaded shrug of the shoulders. While it is true that conductors, soloists and record producers continue to flood the market with the staples of the repertoire, presumably because they do in fact make money, it is less often acknowledged that there has also been recorded during recent years a priceless fund of the kind of music which, for one reason or another, is rarely performed in public. To take a few random examples, how often does one have the chance of hearing Schoenberg's *Gurrelieder*, or the bulk of Schubert's songs, or the choral music of Byrd





NOTICE OF
CANCELLATION OF
THE EXCHANGE BETWEEN
THE PHILADELPHIA AND
BOSTON SYMPHONY
ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

or Palestrina? All these are available today in excellent recorded performances. So too is a considerable quantity of Monteverdi's music, including four different versions of the *Vespers*.

The chief reason why Monteverdi's music has been so little performed is that his great works have survived only in sketches comprising the vocal parts, portions of the instrumental parts and a figured bass. All the music has had therefore to be transcribed and edited, a task which can be undertaken only by a scholar wholly familiar with Monteverdi's style, and capable of intelligently reconstructing the instrumental parts. This scholar must also be a sophisticated practical musician or his edition is likely to turn out to be a dry, academic exercise. But the revival of interest in sixteenth and seventeenth century music during the past forty years has equipped several musicologists for the task, and there now exist scholarly and effective performing editions of many of Monteverdi's most important works.

Claudio Monteverdi, the oldest child of a doctor, was born in 1567 at Cremona, the town where many of the world's finest string instruments were made. He studied musical theory and practice with Marc' Antonio Ingegneri, prefect of music at Cremona Cathedral. Claudio was a precocious child, and by the time he was fifteen had already written his first set of madrigals. He left Cremona in 1591 to become 'Suonatore di Vivuola' (violin player) at the court of Vincenzo I, Duke of Mantua. Vincenzo was a member of the Gonzaga family, who for several generations supported a flourishing artistic community within their dukedom in Lombardy. Vincenzo himself is remembered for having protected Galileo, for having freed Torquato Tasso from prison, and for his passion for music and drama. Strangely, though, he seems to have underrated Monteverdi's worth, for he gave him a niggardly salary, and was usually in arrears with the payments.

A portrait of Monteverdi as a young man shows him playing the lute. One has the impression from the long, thin and handsome face, with the large eyes and thick lips, of a man both sensitive and sensual. He remained in the service of the Gonzagas for twenty-two years until he was inexplicably dismissed by Vincenzo's heir, Francesco IV. During that time he was busily occupied as performer and composer. 1607 was an especially important year, for it marked the production of *Orfeo*, the work which has been described as the first 'music-drama in the history of Western music'. It was so successful that in the following year Vincenzo organized a festival of opera to celebrate the marriage of Francesco and the Infanta Margherita of Savoy. Monteverdi provided two pieces, *Arianna* and *Il ballo dell' ingrato*.

The combined strain of overwork, the death in 1607 of his young wife Claudia, to whom he was devoted, and his unstable financial situation were responsible for Monteverdi's physical and emotional collapse in the summer after the festival. He returned to Cremona with his two young sons to stay with his father Baldesar. Claudio was so exhausted that he was unable to compose, and began to suffer from the serious headaches which were to plague him throughout his remaining years. He returned to Mantua in 1609, and in the following year the Mass '*In illo tempore*' and the *Vespers* were published in Venice, with a dedication to the Pope.

Perhaps he had hoped to find employment in Rome. But none was forthcoming, and after his dismissal from the Mantuan court in 1612, Monteverdi went again to Cremona, and lived there for a year. On July 19 1613 Giulio Cesare Martinengo, Maestro di Cappella of St Mark's in Venice, died, and in the following month Monteverdi was elected his successor at an excellent salary. The musical establishment in Venice had deteriorated badly since the death of Gioseffo Zarlino some twenty years earlier, and Monteverdi set about raising standards of performance to their previous high level. While he was on the one hand forging a revolution with his own works, on the other he was deliberately reviving the old style of church music in performance. The Venetians showed no interest in opera for another two decades, but the breach with Mantua was healed — Francesco tried several times to woo Monteverdi back — and there were several commissions for new operas for the Ducal court. Margherita of Tuscany, wife of Odoardo Farnese, Duke of Parma, was also an opera aficionado and sent several commissions to Monteverdi for operatic works.

The composer never remarried, and finally, in 1632, he joined the priesthood. Six years later, the first Venetian opera house opened its doors. Monteverdi was seventy that year, and one might well have expected him to retire from the active musical scene. But his last years were marked by an incredible burst of activity, and the extraordinarily lovely opera *L'incoronazione di Poppea* was written in 1642, and first produced at the Teatro Grimano in that fall. He probably felt then that his death was near, for the following May he made his last journeys to Cremona and Mantua. Returning to Venice a few months later Monteverdi died on November 29.

The *Vespers* date back to the first decade of the century. They were probably written when Monteverdi returned to Mantua after his breakdown. They were published at Venice in 1610. Egon Wellesz has written that they are 'as original in the history of church music as the operas are in the history of music for the stage'. Monteverdi combines in this masterpiece—its total length is nearly two hours—the traditional polyphonic structures of his predecessors with the new dramatic *recitativo* style of the theatre. The *Vespers* are, as far as we know, the first works in which an operatic orchestra is used in ecclesiastical music. Scholars have spent much time and paper arguing whether or not the *Vespers* were designed to be performed *in toto*. Certainly the impact of a complete performance is unforgettable; at the same time, each movement stands as an individual entity, and for today's concert Michael Tilson Thomas has chosen five of the most lovely. The opening chorus *Deus, in adiutorium meum intende* (Make haste, O God, to deliver me) opens, after the versicle, with massive repeated chords of D major, to which the chorus sings the optimistic text. Not until the third *Alleluia* is there a cadence. (One is reminded of the similarly tremendous effect in the openings of Beethoven's Ninth symphony and of Wagner's *Rheingold*.) *Dixit Dominus* is written in six parts. Polyphonic passages are set between phrases of recitative, and at the end soprano and bass intone a *cantus firmus*, to a counterpoint in the other four voices, an effect, writes Dr Wellesz, 'which is nearer to modern polyphony than to that of the sixteenth century'.

Monteverdi assigns two solo tenors to the roles of the 'Duo seraphim', who cry 'one to another, Holy, holy, holy is the Lord of hosts'. At the words '*Tres sunt*' ('There are three that bear record in heaven') the two solo singers are joined by a baritone. Their parts demand the full range of vocal technique, coloratura scales, trills of different sorts and vibrato on one note. The *Sonata sopra Sancta Maria ora pro nobis*, one of the most remarkable pieces of instrumental writing of the period, is an elaborate *canzona* in eight parts, over which the soprano voices repeat the phrase 'Holy Mary, pray for us' eleven times, singing the same notes each time. As the movement progresses the rhythm of the prayer is gradually changed, the sentence is dramatically broken up, resulting in a climax of emotional intensity.

In the rich '*Magnificat septem vocibus et sex instrumentis*' choral plainchant motives are set against the full operatic orchestra. (The subtitle is misleading: the score calls for many more instruments than six, including violins, violas, organ, two flutes, several members of the oboe family and trombones.) H. F. Redlich has written of this piece: 'The extent of the original orchestration, the boldness of the formal layout and the passionate intensity of the interpretation of the text all render this *Magnificat* the most radical manifestation of Monteverdi's ceaseless exploration of new musical regions within the sphere of church music.'

There are, as already remarked, four versions of the *Vespers* available on records. This afternoon's performance of these five movements will perhaps encourage members of the audience to justify the enterprise of the recording companies and to buy a copy for themselves.

DEUS, IN ADIUTORIUM MEUM INTENDE

Deus, in adiutorium meum intende;

Domine, ad adiuvandum me festina.

Gloria Patri et Filio et Spiritui

Sancto.

Sicut erat in principio et nunc et

semper et in saecula saeculorum.

Amen.

Alleluia.

Make haste, O God, to deliver me;

Make haste to help me, O Lord.

Glory be to the Father and to the

Son and to the Holy Ghost.

As it was in the beginning, is now,

and ever shall be, world without

end. Amen.

Alleluia.

Psalm 70.i





DIXIT DOMINUS DOMINO MEO

Dixit Dominus Domino meo; Sede a dextris meis,
donec ponam inimicos tuos scabellum pedum tuorum.

Virgam virtutis tuae emittet Dominus ex Sion; dominare in medio inimicorum tuorum.

Tecum principium in die virtutis tuae, in splendoribus sanctorum; ex utero ante luciferum genui te.

Juravit Dominus, et non poenitebit eum; Tu es sacerdos in aeternum secundum ordinem Melchisedech.

Dominus a dextris tuis; confregit in die irae suae reges.

Judicabit in nationibus; implebit ruinas, conquassabit capita in terra multorum.

De torrente in via bibet; propterea exaltabit caput.

Gloria Patri et Filio et Spiritui Sancto. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen.

CONCERTO

Duo Seraphim clamabant alter ad alterum:

Sanctus, sanctus Dominus Deus Sabaoth;

Plena est omnis terra gloria ejus. Tres sunt qui testimonium dant in coelo:

Pater, Verbum, et Spiritus Sanctus; et hi tres unum sunt.

Sanctus, sanctus Dominus Deus Sabaoth;

Plena est omnis terra gloria ejus.

SONATA SOPRA SANCTA MARIA

Sancta Maria, ora pro nobis.

MAGNIFICAT

Magnificat anima mea Dominum, et exultavit spiritus meus in Deo salutari meo, quia respexit humilitatem ancillae suae.

Ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna, qui potens est; et sanctum nomen ejus.

Et misericordia ejus a progenie in progenies timentibus eum.

Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

Deposuit potentes de sede, et exaltavit humiles.

Esurientes implevit bonis, et divites dimisit inanes.

Suscepit Israel puerum suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.

Gloria Patri, et Filio et Spiritui sancto; sicut erat in principio, et nunc, et semper, et in saecula saeculorum. Amen.

The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool.

The Lord shall send the rod of thy strength out of Zion; rule thou in the midst of thine enemies.

Thy people shall be willing in the day of thy power, in the beauties of holiness from the womb of morning: thou hast the dew of thy youth.

The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek.

The Lord at thy right hand shall strike through kings in the day of his wrath.

He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

He shall drink of the brook in the way: therefore shall he lift up the head.

Glory be to the Father and to the Son and to the Holy Ghost.

As it was in the beginning, is now, and ever shall be, world without end. Amen.

Psalm 110

And the two seraphims cried one unto another:

Holy, holy is the Lord of hosts:

the whole earth is full of his glory. There are three that bear record in heaven,

the Father, the Word, and the Holy Ghost: and these three are one.

Holy, holy is the Lord of hosts:

the whole earth is full of his glory.

after Isaiah 6.iii and 1 John 5.vii

Holy Mary, pray for us.

My soul doth magnify the Lord, and my spirit hath rejoiced in God my savior, for he hath regarded the lowliness of his handmaiden.

For behold from henceforth all generations shall call me blessed.

For he that is mighty hath magnified me; and holy is his name.

And his mercy is on them that fear him throughout all generations.

He hath showed strength with his arm, he hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seat, and hath exalted the humble and meek.

He hath filled the hungry with good things, and the rich he hath sent empty away.

He remembering his mercy hath holpen his servant Israel; as he promised to our forefathers, Abraham and his seed, for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost; as it was in the beginning, is now, and ever shall be, world without end. Amen.

THE CONDUCTORS

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. Seiji Ozawa became Music Director of the San Francisco Symphony last fall. He has made many recordings for RCA and Angel.

MICHAEL TILSON THOMAS, Associate Conductor of the Boston Symphony Orchestra, is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. He was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962,

and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of last year. In May 1970 he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's recent tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona. He made his debut in Japan in May.

Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for

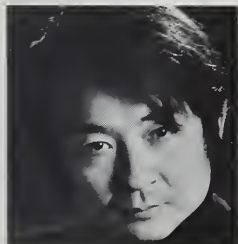
an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players. His recording of Tchaikovsky's Symphony no. 1 was released last spring.

THE SOLOISTS

CAROLE BOGARD, who appeared most recently with the Boston Symphony Orchestra when Erich Leinsdorf conducted the American première of the original version of Strauss' *Ariadne auf Naxos*, was brought up in the San Francisco Bay area. She received her training from a pupil of Lilli Lehmann. Early in her career she sang in performances conducted by Pierre Monteux, Josef Krips and Arthur Fiedler, and, between engagements with the San Francisco Symphony, Spring Opera and the Oakland Symphony, sang with many of the chamber groups in the Bay Area. Through this work she discovered her special affinity for Baroque and contemporary music. She became a regular performer at Berkeley, and before leaving in 1967 she had performed with many distinguished scholars and composers, Gustav Leonhardt, Winton Dean, Aaron Copland and Darius Milhaud among them. Since coming to the East Coast she has appeared on many occasions with the Opera Company of Boston, and in the 1967-1968 season toured with the American National Opera Company. Carole Bogard has made several recordings, including the title role in Monteverdi's *L'incoronazione di Poppea*, for the Cambridge, Vox and Desto labels.

ROSE TAYLOR, who was a Fellow of the Berkshire Music Center and took the part of Emilia in the Boston Symphony's performance of *Otello* three summers ago, is a native Californian. She studied music at the University of Southern California, where she sang in many opera productions. In Los Angeles she appeared many times as soloist in the Monday Evening Concert series, and with the Young Musicians Foundation Orchestra which was conducted at that time by Michael Tilson Thomas. Rose Taylor has won several competitions in California and New York, and was a winner in the Metropolitan Opera regional auditions in 1968. More recently she has appeared in principal roles at the Juilliard School, including *Baba the Turk* in the American Opera Center's production of *The rake's progress*, conducted by Erich Leinsdorf. Last summer Rose Taylor, with her husband Richard, sang a program of songs by Mahler at the first Berkshire Festival Prelude concert. She is now a member of

SEIJI
OZAWA



MICHAEL TILSON
THOMAS



CAROLE
BOGARD



ROSE
TAYLOR



JOHN
MCCOLLUM



the Metropolitan Opera Studio, and is studying privately with Cornelius L. Reid.

JOHN MCCOLLUM, who has appeared with the Boston Symphony on many occasions during the past nineteen years, most recently in performances of Haydn's *The Creation*, conducted by Erich Leinsdorf in 1968, originally studied journalism at the University of California, then, after three years as a naval aviator, became a reporter. He entered the Atwater Kent auditions in Los Angeles, won the thousand dollar award, and until his successful New York debut at Town Hall, pursued careers in singing and journalism simultaneously. He then decided to concentrate on music. John McCollum has appeared in the years since with all the major orchestras in North America, among them the New York Philharmonic, the Chicago Symphony, the Cleveland, the Philadelphia and the San Francisco Symphony Orchestras, and with many opera companies, including the New York City Opera, the Santa Fe Opera, the Canadian Opera Company, the Central City Opera and the Washington Opera Society. He also gives a large number of recitals each season, and has taught and performed regularly at the Aspen Music Festival. In addition to his singing, John McCollum now teaches at the University of Michigan in Ann Arbor, where he is Chairman of the Vocal Department of the Music School. His many recordings have appeared on the Columbia, RCA, Decca, Desto and Westminster labels.

DAVID CLATWORTHY, leading baritone of the New York City Opera, who has appeared on several occasions with the Boston Symphony, most recently appeared with the Orchestra at the Berkshire Festival two years ago in a performance of Schoenberg's *A survivor from Warsaw*. He has also recorded Prokofiev's *Lieutenant Kije* with the Orchestra, conducted by Erich Leinsdorf, for RCA. After attending the University of Arizona as a baseball scholarship student, and two years' duty as an officer in the US Army, David Clatworthy studied at the Juilliard School and Columbia University. In 1962 he joined the New York City Opera, and during the last nine years has sung many roles with the company, ranging from the Count in Mozart's *Figaro* and Igor in Borodin's *Prince Igor* to the baritone leads in Britten's *A midsummer night's dream* and Ginastera's *Don Rodrigo*. He has also appeared recently in San Francisco, Houston, Fort Worth, Mobile, and at the Central City and Chautauqua Festivals. A frequent performer also on the

symphony stage, he has sung with the major American orchestras, among them the Chicago Symphony, the New York Philharmonic, the American Symphony and the Philadelphia Orchestra. He has also appeared on the three major television networks. David Clatworthy's recordings are on the RCA, Mercury and Vanguard labels.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida, and earlier this year to England, France, Italy and Germany. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg, Sibelius, Tchaikovsky and Viotti; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1970 Berkshire Festival he was soloist with the Boston Symphony in Stravinsky's Violin concerto in D.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many recordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center here at Tanglewood, he also teaches privately. Last year he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

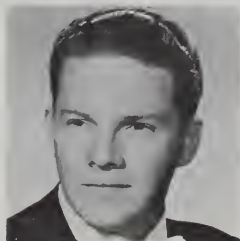
Principal flute of the Boston Symphony Orchestra, DORIOT ANTHONY DWYER came to Boston in 1952, the first woman to be engaged as a principal by the Orchestra. Her early teachers included her mother and Ernest Liegl, who was then first flute of the Chicago Symphony. Later

she studied with Georges Barrère, William Kincaid, and Joseph Mariano at the Eastman School of Music, of which she is a graduate. Before her appointment to the Boston Symphony, Doriot Anthony Dwyer was a member of the Los Angeles Philharmonic, and was chosen by Bruno Walter as first flute of the Hollywood Bowl Symphony the year he was music director there. Mrs Dwyer has served on the faculties of the Berkshire Music Center at Tanglewood, the New England Conservatory and Boston University since joining the Boston Symphony. A member of the Boston Symphony Chamber Players, she has also appeared as soloist with the Orchestra on many occasions, most recently on the 1971 tour to Europe at a concert in Paris. With the Chamber Players she has made many recordings for Deutsche Grammophon and RCA.

BRUCE BREWER, who makes his debut with the Boston Symphony this weekend, was born in Texas, and took his master's degree in music from the University of Texas. He is now a vocal pupil of Josephine Lucchese. He made his New York debut at Philharmonic Hall in the summer of 1970, when he sang the solo tenor part at a performance of Mozart's *Requiem* conducted by Michael Tilson Thomas. He has traveled extensively during the past year: he has appeared with the West Berlin Opera in performances of *Don Giovanni* and *Così fan tutte*; has been a member of the Western Opera Theatre, a company operated by the San Francisco Opera; has sung performances in Madrid of the *St Matthew Passion* with the Spanish National Orchestra; and appeared in Paris at a gala concert arranged by Nadia Boulanger. This summer he returns to France to take part in a series of concerts at Fontainebleau to celebrate the fiftieth anniversary of Mlle Boulanger's school. Later in 1971 he joins the West Berlin Opera as a regular member of the company, and will return to the United States in November to take part in the San Francisco Opera's performances of *Carmina Burana*. Bruce Brewer has sung in the past with the Pittsburgh Orchestra, the Nashville Symphony and the San Antonio Symphony, and in recital at the San Antonio Grand Opera Festival. He has also appeared at Dumbarton Oaks and at the Festival of two worlds at Spoleto. His recordings are on the Vox label.

ROBERT OWEN JONES, who made his debut with the Boston Symphony here at Tanglewood five years ago in the performance of Mozart's *Die Zauberflöte*

DAVID
CLATWORTHY



JOSEPH
SILVERSTEIN



DORIOT ANTHONY
DWYER



BRUCE
BREWER



ROBERT OWEN
JONES



conducted by Erich Leinsdorf, is a native of Ohio, and a graduate of the Juilliard School of Music. During recent seasons he has appeared with the Dallas Civic Opera, the Augusta (Georgia) Opera, the Kansas City Lyric Theatre and with the New York Philharmonic Orchestra. He has also sung at the Hopkins Center and Aspen Festivals. He has taken part in many important world and American premières, among them Henze's *Elegy for young lovers*, Honegger's *Antigone* and Persichetti's *The creation*. Last year he sang the title role in the production of *The rake's progress* which opened the new American Opera Center at Lincoln Center. Earlier in 1971 Robert Owen Jones sang in the NET production of Tchaikovsky's *Pique dame*. In the fall he will return for his third season with the Kansas City Lyric Theatre, where he will sing Almaviva in *The barber of Seville*; he will also appear on CBS television's *Lamp unto my feet*.

BURTON FINE, principal viola of the Boston Symphony Orchestra, is a native of Philadelphia. He joined the Orchestra in 1963 after spending nine years as a research chemist with the National Space and Aeronautics Administration in Cleveland. His musical education was at the Curtis Institute of Music, where he studied with Ivan Galamian. He also attended the Berkshire Music Center here at Tanglewood. Burton Fine was originally invited to the Boston Symphony as a violinist, but was appointed to his present position at the end of his first season. He has appeared as soloist with the Orchestra on several occasions, and has been a member of the Boston Symphony Chamber Players since their formation six years ago. With them he has made many recordings for Deutsche Grammophon and RCA. Burton Fine is a member of the faculties of the Berkshire Music Center and of the New England Conservatory.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of

the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood in the summer of 1969 and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations. During the 1970 Berkshire Festival he was soloist with the Boston Symphony in Dvořák's concerto.

ROBERT LEVIN, who has appeared on several occasions with the Boston Symphony Chamber Players, and has recorded with them for Deutsche Grammophon, studied piano with Louis Martin and composition with Stefan Wolpe in New York. From 1960 to 1964 he worked with Nadia Boulanger in France, then attended Harvard College, graduating in 1968 magna cum laude with highest honors. His Harvard thesis, *The unfinished works of W. A. Mozart*, includes completions of three fragments, two of which were performed for the first time in New York during the past season. A frequent performer in chamber music concerts across the country both as pianist and harpsichordist, Robert Levin has also played harpsichord on many occasions with the Boston Symphony. He is Chairman of the theory department at the Curtis Institute of Music. The continuo parts which he plays he improvises himself.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. They will appear again on several occasions at the 1971 Berkshire Festival.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society.

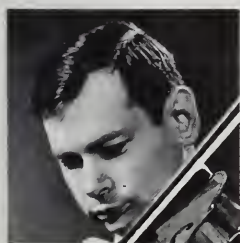
DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

BURTON
FINE



JULES
ESKIN



ROBERT
LEVIN



BERKSHIRE FESTIVAL 1971 THIRD AND FOURTH WEEKS

THIRD WEEK

July 16
7 pm
Friday
Prelude
Chamber music by
Stravinsky and Ravel
BOSTON SYMPHONY
CHAMBER PLAYERS
9 pm
BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
BRAHMS PROGRAM
Tragic overture
Piano concerto no. 2
VLADIMIR
ASHKENAZY
Symphony no. 2
July 17
10.30 am
Saturday
BOSTON SYMPHONY
ORCHESTRA
Open rehearsal
8.30 pm
BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
BRAHMS PROGRAM
Academic festival
overture
Concerto for violin
and cello
JOSEPH SILVERSTEIN
ZARA NELSOVA
Symphony no. 4
July 18
2.30 pm
Sunday
BOSTON SYMPHONY
ORCHESTRA
SEIJI OZAWA
MOZART
Overture to 'Figaro'
MOZART
Piano concerto in
B flat K. 595
VLADIMIR
ASHKENAZY
BRAHMS
Alto rhapsody
MAUREEN FORRESTER
TANGLEWOOD
FESTIVAL CHORUS
BRAHMS
Variations on a theme
by Haydn

FOURTH WEEK

July 23
7 pm
Friday
Prelude
Songs by Handel,
Mozart, Wolf, Marx,
Mussorgsky and
Tchaikovsky
SHERRILL MILNES
baritone
9 pm
BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
BEETHOVEN PROGRAM
Overture
'Leonore no. 3'
Violin concerto
ITZHAK PERLMAN
Symphony no. 5
July 24
10.30 am
Saturday
BOSTON SYMPHONY
ORCHESTRA
Open rehearsal
8.30 pm
BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
BEETHOVEN PROGRAM
Overture to
'König Stephan'
Symphony no. 3
'Eroica'
Symphony no. 7
July 25
2.30 pm
Sunday
BOSTON SYMPHONY
ORCHESTRA
LEONARD BERNSTEIN
in memory of Serge Koussevitzky
BEETHOVEN
Missa solemnis
ARLENE SAUNDERS
FLORENCE KOPPEFF
WILLIAM COCHRAN
SHERRILL MILNES
TANGLEWOOD
FESTIVAL CHORUS
programs subject to change

THE COMING WEEK AT TANGLEWOOD

Sunday July 4

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS conductor
for program see page 15

Tuesday July 6

6 pm
BERKSHIRE MUSIC CENTER
CONTEMPORARY TRENDS CONCERT
CHET ATKINS, DOUG KERSHAW, JEREMY STEIG

Wednesday July 7

8.30 pm
BERKSHIRE MUSIC CENTER
Contemporary Music Concert
MAP — A Musical Game by Lukas Foss

Thursday July 8

8.30 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
JOSEPH SILVERSTEIN conductor

Friday July 9

7 pm
Shed
WEEKEND PRELUDE
Piano music by Liszt
EARL WILD

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
LEON FLEISHER conductor
BARTÓK Romanian folk dances
HINDEMITH The four temperaments
RUTH LAREDO piano
MOZART Divertimento no. 15 K. 287

Saturday July 10

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA
Open rehearsal

2.30 pm

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE CONCERT
Performances by members of the Institute's
programs in music

8.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS conductor
BACH Suite no 4 in D S. 1069
HAYDN Cello concerto in C
JULES ESKIN
BRAHMS Serenade no. 2 in A op. 16

Sunday July 11

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
BRUNO MADERNA conductor
SCHUBERT Symphony no. 2 in B flat
SCHOENBERG Chamber symphony in E op. 9
CHOPIN Piano concerto no. 2 in F minor
EARL WILD

8.30 pm
Theatre

BERKSHIRE MUSIC CENTER ORCHESTRA

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

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Thurs. & Sun. 9:30pm

Fri. & Sat. 10:30pm

Jack MacGowran in his acclaimed **Beckett Evening**
July 1-4 and 8-11

Richard Farina Musical Collage of his work "A Long Time
Coming And Long Time Gone" July 15-18 and 22-25

Shakespeare and Song with **Martin Best of Royal Shake-
speare Co. & Others** July 29-August 1 & 5-8

Stanley Silverman & Richard Foreman (Authors of "Elephant
Steps") "Dream Tantras for Western Massachusetts"
A Musical Strategy for 28 performers
August 12-15 & 19-22

SUMMER FOLKLORE CONCERT SERIES

Sat. 7:30pm

Pete Seeger - July 3

Blues Evening with Muddy Waters & Friends - July 10

Ravi Shankar - July 17

To be announced - July 24

The Byrds - July 31

Mary Travers - August 7

Presented by M. A. Greenhill

CHAMBER CONCERTS

Sun. 11:00am

GUITAR SEMINARS

Tues. - Fri. 4:30pm

Eileen Flissler

Songwriting
Playing
Singing

Aaron Rosand

**Veronica Jochum
Von Moltke**

Guitar Concerts
in Carriage House
Cafe

And others

Mon.-Thurs. and
Sun. 10:30pm
Fri. & Sat. Midnight

FILMMAKERS WORKSHOP

Mon. - Wed. 10:30am

Experimental Films

Mon. 8:30pm

POETRY/ EVENTS

Sun. 5:30pm

Kinnell & Wakoski 7/4
Howard & Strand 7/11
Richard Wilbur 7/18
Perreault & Haber 7/25
Dozer & Dozetti 8/8
Bert Lucarelli 8/15
Oboe Event
W.D. Snodgrass 8/22

COURTYARD CONCERTS

Fri. 7:30pm

Charles Mingus
and Band 7/5
Penny Whistlers 7/23
David Bromberg 7/30
N.Y. Bass Violin
Choir 8/6
Art Ensemble of
Chicago 8/20

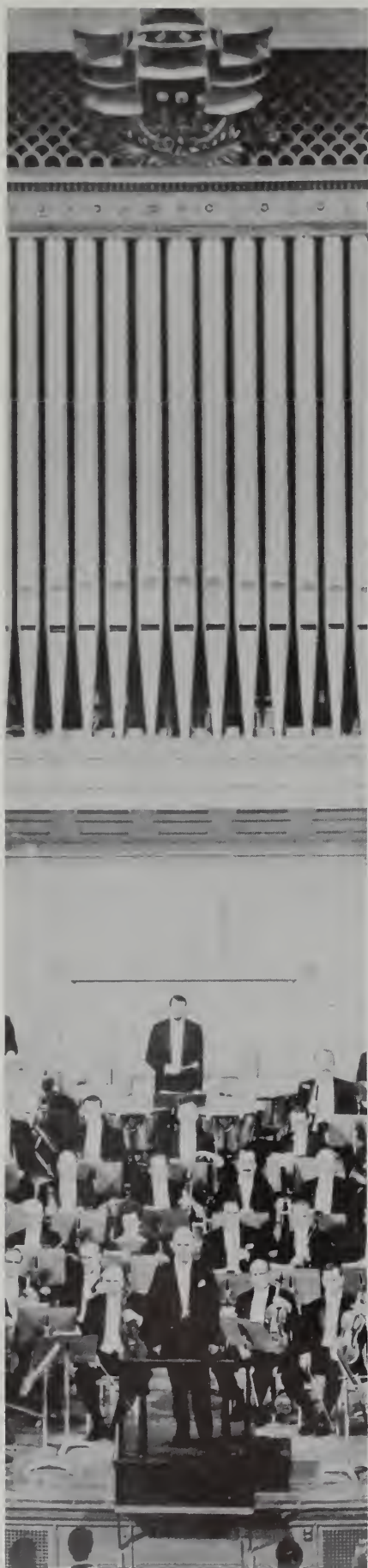
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BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*
MICHAEL TILSON THOMAS *Associate Conductor*



NINETY-FIRST SEASON 1971-1972

SUBSCRIPTION CONCERTS

September 24 1971 to April 22 1972

BOSTON SYMPHONY HALL	20 Friday afternoons
	20 Saturday evenings
	10 Tuesday evenings (A series)
	6 Tuesday evenings (B series)
	6 Tuesday evenings (Cambridge series)
	6 Thursday evenings (A series)
	3 Thursday evenings (B series)
	6 Thursday open rehearsals
NEW YORK PHILHARMONIC HALL	5 Wednesday evenings
	5 Friday evenings
PROVIDENCE	3 Thursday evenings

The Orchestra will also give concerts in Carnegie Hall, New York, in Washington, Brooklyn, Storrs, Long Island and New Haven, and will tour to Madison (Wisconsin), Ames (Iowa), Ann Arbor (Michigan), Chicago and Urbana (Illinois).

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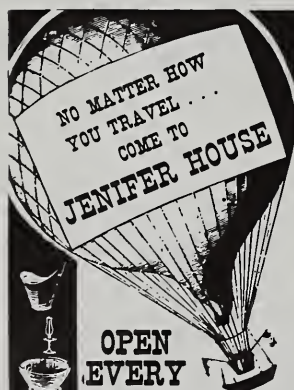
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Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
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Harry Dickson
Gottfried Wilfinger
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Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
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Robert Karol
Bernard Kadinoff
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Hironaka Sugie*

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
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Joel Moerschel

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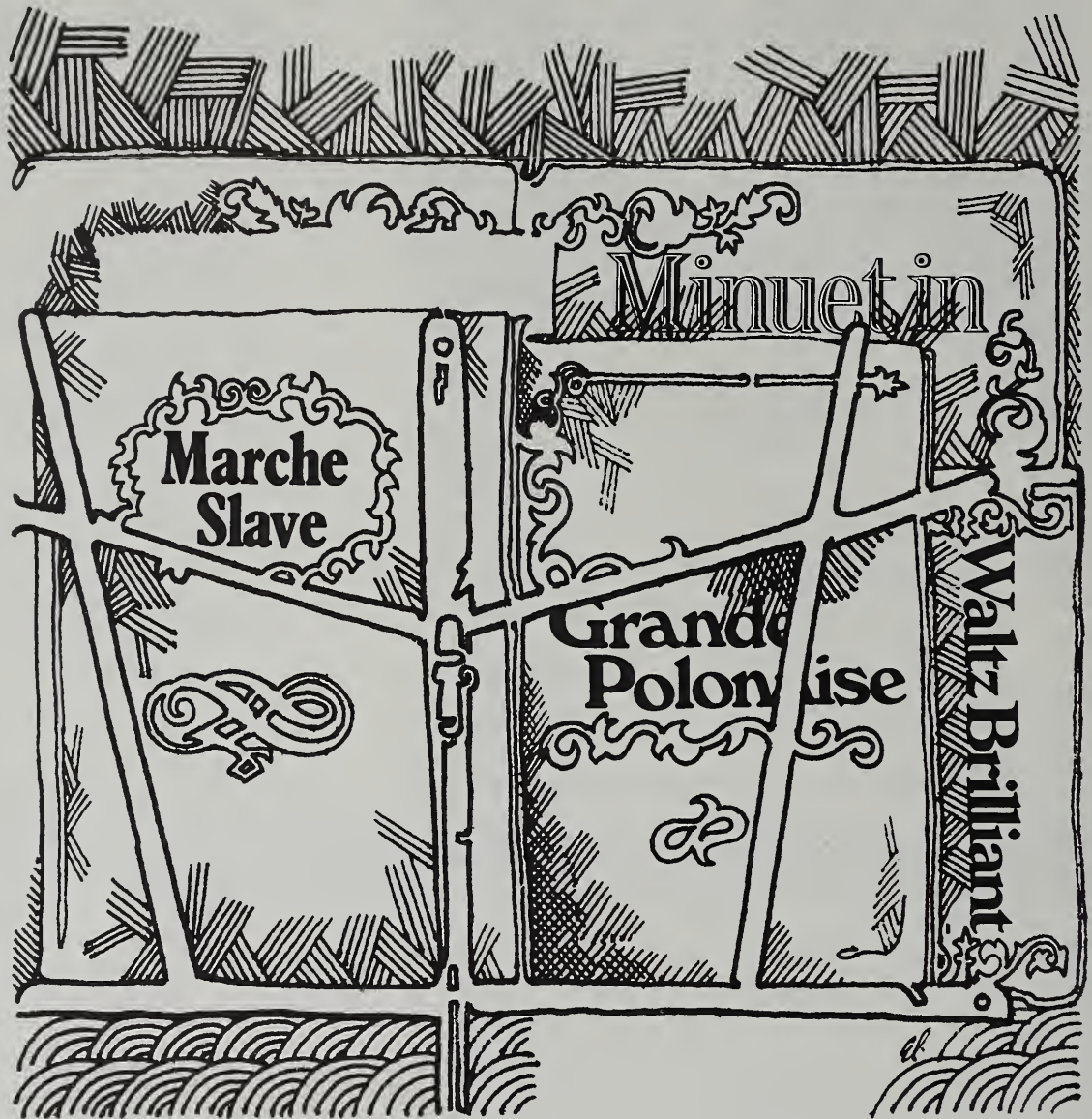
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Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, rest rooms and telephones is printed elsewhere in the program. It also includes directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 9 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

EARL WILD *piano*

Funérailles, October 1849

(from 'Harmonies poétiques et religieuses')

Les jeux d'eaux à la Villa d'Este

(from 'Années de pèlerinage – troisième année')

Two concert studies

Waldesrauschen

Gnomenreigen

Ricordanza

(from 'Études d'exécution transcendante')

Valse oubliée

Sonetto 104 del Petrarca

(from 'Années de pèlerinage – deuxième année: Italie')

Grande fantasia de bravoure sur la Clochette de Paganini

Earl Wild plays the Baldwin piano

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 9 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

LEON FLEISHER *conductor*

BARTÓK

Romanian folk dances

Joc cu bâta (Stick dance)

Brâul (Sash dance)

Pe loc (In one spot)

Buciumeana (Horn dance)

Poargă românească (Romanian polka)

Mărunțel (Fast dance)

Mărunțel (Fast dance)

first performance by the Boston Symphony Orchestra

HINDEMITH

Theme and variations according to the
four temperaments, for strings with piano

Theme

Variation I: Melancholic

Variation II: Sanguine

Variation III: Phlegmatic

Variation IV: Choleric

RUTH LAREDO *piano*

first performance at the Berkshire Festival

intermission

MOZART

Divertimento in B flat, for strings
and two horns K. 287

Allegro

Theme with variations: andante grazioso

Menuetto

Adagio

Menuetto

Andante – allegro molto

Ruth Laredo plays the Baldwin piano

The program notes for this evening's concert begin on page 16

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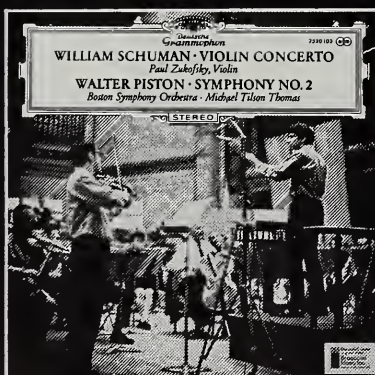
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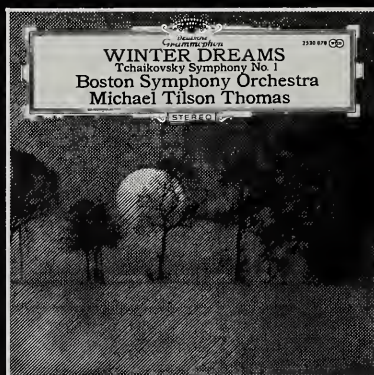
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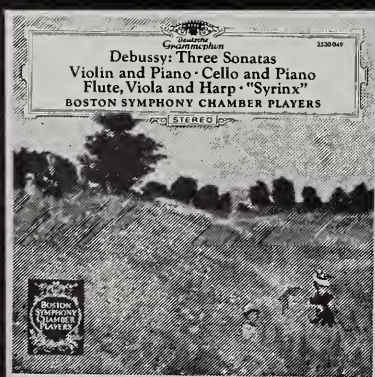
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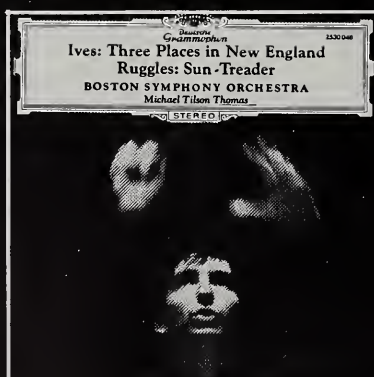
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 10 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

BACH Suite no. 4 in D S. 1069
Ouverture
Bourrée 1 – bourrée 2
Gavotte
Menuet 1 – menuet 2
Réjouissance (Rejoicing)
NEWTON WAYLAND *harpsichord continuo*

HAYDN Cello concerto in C
Moderato
Adagio
Allegro molto
JULES ESKIN

intermission

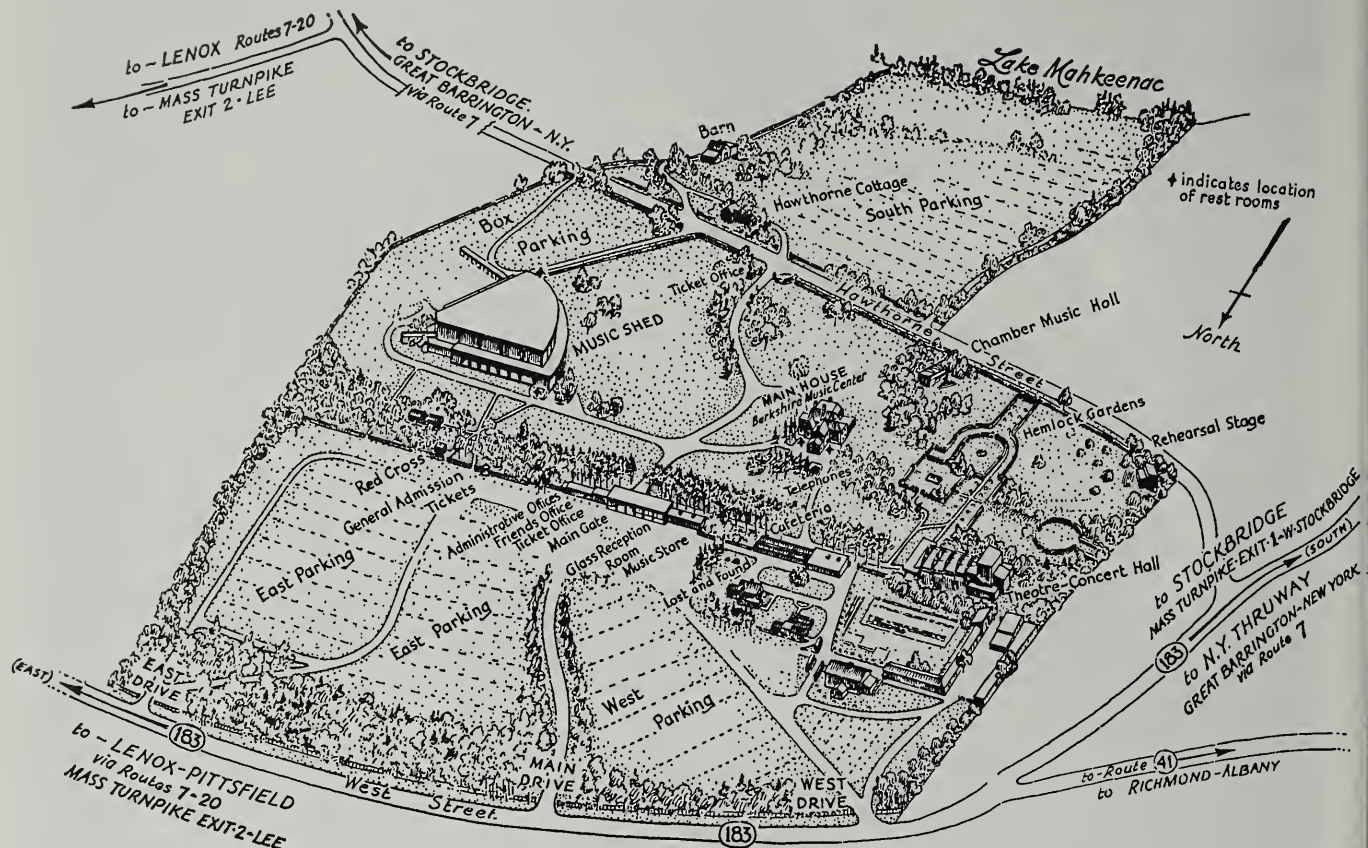
BRAHMS Serenade no. 2 in A op. 16
Allegro moderato
Scherzo: vivace
Quasi menuetto
Rondo: allegro

The program notes for this evening's concert begin on page 19

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TANGLEWOOD LENOX MASSACHUSETTS



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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Sunday July 11 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

BRUNO MADERNA *conductor*

*SCHUBERT Symphony no. 2 in B flat

Largo – allegro vivace

Andante

Menuetto: allegro vivace

Presto vivace

SCHOENBERG Chamber symphony for fifteen solo instruments op. 9

Langsam – Scherzo: sehr rasch –

Development: viel langsamer aber doch fliessend –

Sehr langsam – Finale: tempo primo

first performance at the Berkshire Festival

intermission

CHOPIN Piano concerto no. 2 in F minor op. 21

Maestoso

Larghetto

Allegro vivace

EARL WILD

Earl Wild plays the Baldwin piano

The program notes for this afternoon's concert begin on page 22

THE BOSTON SYMPHONY ORCHESTRA RECORDS EXCLUSIVELY
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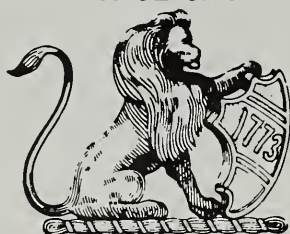
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Program notes for Friday July 9

BÉLA BARTÓK 1881-1945

Romanian folk dances

Program note by Andrew Raeburn

The ruling classes of the eighteenth and early nineteenth centuries lived in a totally artificial world, subject to an awesome formality of manners and culture. It is hard today to imagine how isolated they were from their subjects. With the exception of a few eccentric individuals, they cared little for the working people, merchants, soldiers and peasants, to whose support they owed their existence; they kept their contact with the lower orders to a necessary minimum. The cultural diversions of princes and lords were cosmopolitan in character, and the 'nationalist' institutions, like Joseph II's National Theatre in Vienna, were entrusted to artists as cosmopolitan in their outlook as their patrons.

These grandees and their entourages would probably have been surprised to learn that among their subjects, particularly in the countryside, thrived a healthy sub-culture of music and dance whose roots were much more firmly grounded than those of the court *divertissements*. Traditional songs and dances were handed down from generation to generation, changing little in form over the years.

Professional musicians gradually became interested in this folk culture at the midpoint of the nineteenth century. It was a time of self-conscious national movements, and many artists felt the urge to explore the folklore of their own country. One thinks of Grieg in Norway, Smetana and Dvořák in Bohemia, and Liszt in Hungary.

Liszt's rather superficial studies were confined to the music of the Magyar gypsies, and it was not until the turn of the century that serious research began into the varied folk music of the Hungarian peoples. It is said that Béla Bartók first became interested sometime in 1904, when he heard the singing of one Lidi Dósa in Kibéd, Maros-Torda. He transcribed the songs he heard, beginning a series of notations which, in close collaboration with his friend and colleague, Zoltan Kodály, he was to continue for many years. Bartók discovered that the music of the gypsies was not the music of the Magyar peoples, rather a corruption of it, and that in each region of Hungary there existed an indigenous culture of its own. The two composers would take an Edison phonograph with them on their expeditions, and persuade the peasants, often with considerable difficulty, to sing their songs into the strange machine. No doubt the country people were as apprehensive of the recording horn then as are primitive peoples today of microphones and tape recorders.

The 'Romanian folk dances' were collected by Bartók between 1909 and 1914. The 'Stick dance' and the 'Horn dance' were played to him, so he related, by a gypsy violinist, the 'Sash dance', 'In one spot' and the second 'Fast dance' by a Romanian peasant fiddler, the others by peasants on their native flute. He harmonized the series in 1915, and transcribed them for small orchestra two years later. The melodies, modal in construction, remain in their original form, the harmony is Bartók's own.

PAUL HINDEMITH 1895-1963

Theme with variations according to the four temperaments,
for strings with piano

Program note by John N. Burk

First sketched for a ballet project which was abandoned before any plot was evolved, so the composer told us, the music fell easily into 'absolute' patterns as he worked upon it. (The first performance was

given by members of the Boston Symphony Orchestra on September 3 1944, with Lukas Foss the pianist and Richard Burgin the conductor.) 'I enjoyed, without thinking of stage and dancing, the idea of expressing the different moods of melancholic, sanguine, phlegmatic and choleric persons.' So Hindemith was content to rest upon his bare titles, no doubt wisely avoiding implication in either physiology, phraseology, or soul states. Without wishing to drag these matters into music which is perhaps best taken as nothing more nor less than a set of variations with passing fanciful titles, one is tempted to quote (in pure parenthesis) Dr Johnson's dictionary: '*Humour* (2) — the different kinds of moisture in man's body, reckoned by the old physicians to be phlegm, blood, choler and melancholy, which as they predominate are supposed to determine the temper of the mind.' This concept, before it was disqualified in physiology, took firm root in Elizabethan days in literary metaphor, where it has since remained.

Since two of these humors, 'choler' and 'phlegm', are on their face value as unlikely for any musical use as the other two are the very fabric of all music, one turns for help to a lucid treatise on esthetics, *The sense of beauty*. George Santayana finds that disagreeable experience, in the esthetic category, 'evil', can enter the realm of art only when 'by the addition of positive beauty' it can be 'made agreeable to contemplation'. Adding 'positive beauty' to such artistically paralyzing qualities as rage and obtuseness would plainly require two modifying conditions: detachment and humor — humor in our more familiar modern sense. Spleen, long since cooled off, became music in Beethoven's Rondo 'Anger over a lost penny'. So did also, in humorous contemplation by two composers, those enemies of art, the pompous *Meister-singer*, and the phlegmatic antagonists of 'Till'.

Not one theme, but three are set forth, in three distinct sections. Since each variation in turn divides into three sections, with the same order of theme recurrence, we have in effect four threefold variations on a threefold theme. The thematic material used in development is often fragmentary, but its appearance in the third part of each variation is clearly recognizable.

Theme. The strings alone first propose the theme proper (*Moderato*, 4-4). The pianist takes the second section, an *Allegro assai*. The orchestra in turn takes the burden of the third section, *Moderato*, in a marked 6-8 rhythm.

Variation 1: Melancholic. There is a slow sustained melody by the muted violins, the piano accompanying. The orchestra then has quite to itself a *Presto, pianissimo*, 12-8. A slow march for piano and strings completes the variation.

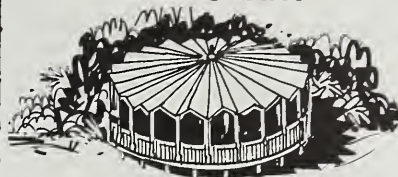
Variation 2: Sanguine. This variation is a waltz, complete, with some sections repeated in the traditional manner. Piano and strings are matched throughout.

Variation 3: Phlegmatic. The strings alone have a brief *Moderato*, 4-4, and the piano an *Allegretto*, 12-8, with answering phrases from the strings. The variation concludes with an *Allegretto scherzando*, 4-4, for strings with piano bass.

Variation 4: Choleric. The pianist gives out explosive chords in impulsive acceleration, the orchestra answering tartly. The orchestra has a *Vivace* section (mostly to itself) but an *Appassionato* follows, where the argument is twofold, expanding into broad sonority. Complete unanimity is reached in a closing *Maestoso*.

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WOLFGANG AMADEUS MOZART 1756-1791

Divertimento no. 15 in B flat K. 287

Program note by Andrew Raeburn

A pervasive cloud of background music hangs over American life — in restaurants, supermarkets, airplanes, elevators, even offices; as if that were not enough, a great number of people automatically switch on the radio or phonograph the moment they arrive home. Yet while we happily turn half an ear to recorded music — it would be out of the question to give it full attention for the greater part of the day — we are generally attentive and absorbed when we listen to live performances.

It has not been this way for long. Chatting through an opera, a habit regrettably still with us in some of the world's most expensive houses, was commonplace until quite recently, and the rich at least have always enjoyed musical accompaniment to their eating, drinking and love-making. Sir Francis Drake, the Elizabethan buccaneer, hired the town musicians of the city of Norwich for his voyage round the world, a custom perpetuated in the orchestras and bands of today's ocean liners. Mozart himself portrayed the customs of his own day when he had Don Giovanni regaled at supper by a little band of wind instruments, and the ladies in *Così fan tutte* serenaded by a small group of musicians in their garden by the sea. In our own day the President of the United States entertains his dinner guests with his official orchestra.

Mozart certainly had no snobbish inhibitions about writing background music. He composed numerous cassations, divertimentos and serenades for ball rooms, dining rooms, gardens and so on, and to judge from the quality of the music, he enjoyed doing so. Most of his entertainment music he wrote during the years he lived in Salzburg; he finished this divertimento in February 1777, shortly after the remarkable E flat Piano concerto for Mlle Jeunehomme (K. 271). It was the second of a pair written for Countess Antonia Lodron, a leading light among the aristocratic music lovers in Salzburg. The Countess was herself an amateur pianist and mother of two daughters, Aloisia and Giuseppina, to whom Mozart taught the piano. (He had composed the Concerto for three pianos (K. 242) a year earlier specially for the Lodron ladies.)

The B flat Divertimento has an elaborate part for the first violin, which the composer must have written with himself in mind. He played it himself at an informal concert in Munich on October 4 1777, reporting to his father that it made the audience sit up: 'I played as if I were the best violinist in all Europe.'

The cheerful first Allegro quickly establishes the primacy of the principal violin, a position maintained through the theme and variations. The theme is that of a German folk song 'Heissa, hurtig, ich bin Hans und bin ohne Sorge' ('Whoopee! my name is Hans, and I haven't a care in the world). After the first minuet comes one of the most lovely of the divertimento slow movements, the first violin carrying the flowing melody, second violin and viola playing with mutes, the bass line pizzicato. The two horns, silent during the Adagio, rejoin the strings for the second minuet. The last movement opens with a solemn recitative, but the mood suddenly alters as the tempo changes to a breezy *allegro molto* in 3-8 time, the first violin playing the tune of a Tyrolean folk song 'D'Bäuerin hat d'Katz verlorn' (The farmer's wife has lost the cat). Rushing scales and arpeggios for the first violin speed the movement on its way until there is a shortened reprise of the recitative,

confirming, if we had not already guessed, that the mood of solemnity was a joke. 'The farmer's wife' returns to bring this charming and exquisitely wrought divertimento to an ebullient conclusion.

Program notes for Saturday July 10

JOHANN SEBASTIAN BACH 1685-1750

Suite no. 4 in D S. 1069

Program note by John N. Burk

Bach's four orchestral suites are usually attributed to the period (1717-1723) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736, and Karl Geiringer has made the point that 'the three trumpets prescribed in the scores of no. 3 and no. 4 exceeded the orchestral resources at the Cöthen court'. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavier*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and 'overtures', so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an 'ouverture', there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

'The introductions are monumental movements,' Albert Schweitzer has written, 'all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the "overtures" performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.'

Professor Geiringer, in his recent book *Johann Sebastian Bach: the culmination of an era* (Oxford University Press 1966), has pointed out that the 'Overture' of the Fourth suite was also used by the composer as the first chorus of the 'Christmas' Cantata (no. 110), which is based on the words from Psalm 126, 'Then was our mouth filled with laughter and our

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tongue with singing'. 'It does not require too much imagination,' writes Geiringer, 'to detect ripples of laughter in the fugal middle section of this joyous piece'. In the dance melodies of these suites, Albert Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

JOSEPH HAYDN 1732-1809

Cello concerto in C

Program note by Andrew Raeburn

The Czech Press Agency announced in November 1961 that an unknown cello concerto by Joseph Haydn had been discovered in Prague. There was considerable excitement in musical circles; it is not often that a substantial 'lost' work by one of the best known composers comes to light. Leading Haydn scholars were quick to recognize the concerto's authenticity, and cellists soon added it to the rather scanty solo literature for their instrument. The first performance after the discovery was given by the Czechoslovak Radio Symphony Orchestra on May 19 1962 at the Prague Spring international music festival; Milos Sádlo was soloist and Charles Mackerras conducted.

It seems generally agreed that Haydn wrote the Concerto during the first eight years of his service to the Esterházy family. A month after his appointment as Vice-kapellmeister in May 1761, he engaged a brilliant young cellist for the court band. The name of this twenty-one year old was Joseph Weigl, who was to remain at Eisenstadt until 1769, when he joined the Orchestra of the Imperial Opera in Vienna. A close friendship developed between the two men, and when a son was born to the Weigls in 1766, Haydn stood godfather. He later became very proud of his godson, who turned out to be a successful conductor and composer.

Haydn probably wrote the C major concerto for Weigl. The work is in the regular three movements, the first a sturdy and straight-forward *moderato*. The *Adagio* starts with a quiet, lyrical melody, played initially by the orchestra, later taken over and developed with embellishments by the solo cello. The final bustling movement is another display piece for the soloist.

JOHANNES BRAHMS 1833-1897

Serenade no. 2 in A op. 16

Program note by John N. Burk

Dr Edouard Hanslick, whose opinions are quoted nowadays only that his errors of judgment may be held up for derision, sometimes wrote justly about his beloved Brahms, as when he remarked of the composer's two serenades that they were no mere archeological digging up of an eighteenth century form, but a natural adoption of it through sympathy with the poetic contents. 'They give forth an odor of dried flowers; Brahms' work preserves the sweet flavor of the old-fashioned night-music in the deeper form of modern musical thought' (this was written in 1862). A remark by the composer in a letter to his friend Joachim

bears this out: 'I was in a perfectly blissful mood. I have seldom written music with such delight.'

There was a more immediate reason for Brahms' dalliance with chamber combinations at this particular time. The young man spent four successive winters (1855-1859) in the employ of the Prince Paul Friedrich Emil Leopold in the Principality of Lippe-Detmold near Hanover. Brahms, then neither well-known nor affluent, had been introduced at Detmold by his friend Clara Schumann, who had been the piano teacher of Princess Friedrika of Lippe-Detmold and Fräulein von Meysenbug. These two ladies duly became the pupils of Brahms. There was much music at the Residenz, and the duties of Brahms were not only to teach piano to members of the royal family but to conduct the chorus and contribute to court performances as solo pianist or in ensemble. Brahms delighted his employers at Detmold with concertos of Mozart, Beethoven, Mendelssohn and Schumann.

The young Johannes entered this little princely world with unease. Neither then nor later did he adjust himself to court etiquette, for the formal routine obviously irked him. He was capable of appearing at the wrong moment in a rumpled coat or battered hat. He admitted in a letter that he once inadvertently (?) conducted the ladies' chorus minus a tie. Karl von Meysenbug, who was Brahms' young pupil at Detmold, interceded for him with his elders in the interest of smoother relations. He also sometimes spoke to Brahms in gentle reproach of his perverse ways, but Brahms always dismissed him with the word 'Pimpkram!' ('Humbug'). This is told by Florence May, later Brahms' pupil and biographer. Brahms wrote to Joachim from Detmold that he was getting along 'rather better than not at all'. The unexpressed but unmistakable displeasure on the part of the Princess was more than offset by the delight of all in his clear talent and the great stimulation he brought to their musical activities. Brahms found compensation in their basic friendliness, in the opportunities for chamber music, which were many, in free mornings for composition, and — not least — in the boon of filling his pockets with spending money in return for no more than three mid-winter months of confinement (living included).

Brahms dwelt quietly in music's past at Detmold, studying and playing Bach, Handel, Mozart, Beethoven. He even gave himself a regimen of Latin syntax. But his studiousness readily found flower in his creative thoughts. He wrote his First String sextet op. 18, at Detmold; his Piano quartet in G was first tried out there; the First Serenade for eight wind instruments was a Detmold product. He again wrote: 'I really believe, dear Clara, that I am growing!' and 'How delightful it is to work with buoyancy and strength and to know that you and others are showing such keen interest!' The two serenades plainly were influenced by the serenades, divertimenti and cassations of Mozart's epoch, forms then considered obsolete.

In writing his two Serenades at Detmold Brahms was undoubtedly feeling his way towards symphonic thoughts. He had composed his D minor Concerto (which he completed and first performed in the Detmold period) with the heavy travail of orchestral inexperience. The First Serenade, definitely a chamber piece, he later enlarged for orchestral uses. The Serenade in A goes further. It is definitely orchestral, although the omission of violins with their high, brilliant color is the expedient of a craftsman in the chamber medium who seeks the softer and richer depths of the strings as a base for his winds. Brahms did not perform his A major Serenade at Detmold. He carried his manuscript away with him in December 1859, to Hamburg, where he completed it in January.



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is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

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Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

Program notes for Sunday July 11

FRANZ SCHUBERT 1797-1828

Symphony no. 2 in B flat

Program note by John N. Burk

The introductory *Largo* opens with broad chords, gradually subsiding to *pianissimo*. The *Vivace* discloses the principal subject which is to dominate the movement without cessation — a smooth-running figure in the violins which gives the whole its brilliant quality, its marked string accentuation. The movement is swift, adroit, extended in sheer exuberant resource. The *Andante* is more docile, making no attempt to unseat the accepted ways of a century past. The theme could be called Haydnesque, naïve. There are five variations and a Coda. The Minuet shows renewed vigor, with a contrasting quiet Trio in the major, where the oboe has the melody and the clarinet takes it in imitation. The Finale, a true *presto vivace*, rides its full course on a reiterated rhythm, at first subdued, gathering thrust and impact. Albert Roussel once wrote of this Finale, 'To my mind the final *Presto* contains the most interesting passages of the whole symphony. The first bar of the opening theme afterward gives opportunity, towards the middle of the movement, for a development of rather Beethovenian character, but original and daring and evidently contemporaneous with the writing of the *Erkönig*.'

Roussel's reference to the *Erkönig* is a reminder that the Schubert who composed this symphony, even though still at the threshold of symphonic possibilities, was no novice in other forms. By the year 1815, the year of this symphony, he had composed 182 songs which have been published, and many more which have not. They include such little masterpieces as *Gretchen am Spinnrade* (October 19 1814), and, in 1815, *Der Erkönig*, *Heidenröslein*, *Rastlose Liebe*, *Sehnsucht*, *An den Frühling*, *Wanderers Nachtlied*. At eighteen he was very definitely a matured artist — to quote Gilman, 'a lyric and musico-dramatic genius, by the grace of God'. Schubert wrote his first six symphonies between 1813 and 1818, the 'Unfinished' in 1822, and the great C major in 1828. That the first six were closer to eighteenth-century symphonic patterns than the two famous posthumous ones, less free in their scope, cannot with any certainty be laid to limitations in the composer's imagination or skill at the time, which he demonstrated by a vast quantity of music in all forms. It should rather be laid to the very limited orchestras which were on hand to perform them.

Sometimes Schubert composed purely for his own pleasure, without prospect of performance, sometimes for specific performance by players strictly amateur. Their limitations did not necessarily clip his wings. He could accommodate an occasion with a trivial march or galop, illuminate another with a chamber work of the purest beauty. The first of the symphonies, and probably the second, were written for the very amateurish student orchestra of the *Konvikt*, the state-subsidized school which Schubert attended as a choir boy of the Imperial *Kapell*. He had left the school when he wrote these symphonies, but he still played viola in the evening 'practice' concerts at the *Konvikt*. It was about this time that the 'Society of Amateurs' began to grow from a small gathering of friends into an assemblage which could call itself an orchestra. It was a typical product of home music-making in Biedermeyer Vienna and sprang from the quartet parties at the Schubert house, where Schubert's father played the violoncello, his brothers the violins, while Franz sat in as viola and provided quartets where needed. Musical friends added their talents; a double quartet led them to attempt small symphonies, slightly edited. Wind players were no doubt found, as the orchestration of these early symphonies of Schubert would suggest. Indeed, the orchestra expanded until the meetings had to be transferred to the larger rooms of a more prosperous friend. At length, in 1818, it

required, to hold them all, the new house 'Am Gundelhof' in Schottenhof, purchased by the retired player Otto Hatwig. Their programs were ambitious, their playing no doubt spotty. Symphonies of Mozart and Haydn and the first two of Beethoven were tried out, not to speak of various contemporaries now forgotten. Schubert, ready to oblige at all times, wrote his two Overtures in the Italian Style for them and as many symphonies, probably, as they could get around to playing. This zealous musical activity, carried on privately for the enjoyment of the performers — an audience being quite inessential — was typical of the general appetite for music which abundantly surrounded Schubert and stimulated his musical growth.

None of his music brought him at this time a single penny in return. There was as yet no remote thought of publication. He was quite careless of his manuscripts once they had been tried out. Some of his friends were astute enough to make copies and keep them. Others saved original manuscripts, and it was by their care that the bulk of his music, for many years almost totally disregarded, was saved and survived in publication. Sir George Grove, whose crusading enthusiasm keeps him, these many years later, a foremost Schubertian, wrote: 'The spectacle of so insatiable a desire to produce has never before been seen; of a genius thrown naked into the world and compelled to explore for himself all paths and channels in order to discover by exhaustion which was best — and then to die.'

ARNOLD SCHOENBERG 1874-1951

Chamber symphony for fifteen solo instruments op. 9

Program note by John N. Burk

Composed between the First string quartet in D minor of 1905 and the Second string quartet in F sharp minor of 1907-8, the Chamber symphony belongs to that transitional point in the composer's growth where amplitude in development was replaced by the utmost conciseness, and expanded form by brevity. Schoenberg was soon to carry harmonic relationship to a tenuous point verging on the disappearance of tonal polarity (the harmonic basis of the '*Kammersymphonie*' is largely by intervals of the fourth instead of the usual thirds, but the piece opens and closes roundly and unmistakably in the key of E major). It was not by accident that Schoenberg wrote a symphony of chamber proportions at this time. His tendency was then completely in this direction. The *Gurre-Lieder* (1900-1) and *Pelleas und Melisande* (1902-3) were his only previous orchestral works, and their lavish instrumental coloring, in line with the opulent *Verklärte Nacht* for string sextet in 1899, had given way to the spare voices of individual instruments, where complex vocal line is accentuated and rich chromatic chords or sensuous color effects dispensed with altogether.

According to Egon Wellesz, Schoenberg's disciple and first biographer, the Chamber symphony caused in its first audience in Vienna, where it was played by the Rosé Quartet together with wind players from the *Hofoper*, mingled bewilderment, fury, and derision. (Wellesz states that this performance took place 'shortly after' the first performance of the D minor quartet on February 5 1907. Nicolas Slonimsky fixes the date as six years later, March 31 1913.)

'The public did not trouble to wait for the end of the symphony, but interrupted the performance by banging seats, by whistling, and by their ostentatious departure. In order to avoid further disturbances at performances, Schoenberg, on the occasion of a second recital that took place in the spring of that year in the *Ehrbar Hall*, had cards printed bearing the notice that the holder had the right only to quiet listening, but to no expression of opinion whether by applause or by hissing.' The Berlin *Signale* named it '*Schrecken-kammersymphonie*', 'Horror-Chamber



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symphony'; the *Musical Courier* reported for its American readers: 'Schoenberg has once more baffled the critics and public, this time with his chamber symphony for fifteen solo instruments. In order to give the listeners an opportunity to become accustomed to and to find the meaning in the unintelligible mixture of sounds, the whole work was gone through twice, but its interest did not seem to be increased even by this stringent measure. The audience sat perfectly silent as if stunned. One Berlin critic compared the harmonic structure of the work to a field of weeds and turnips mixed together, and the general opinion was that the composition was a most unaccountable jumbling together of abnormalities.' (There was, incidentally, complete dismay caused by the performance of Schoenberg's five orchestral pieces by the Boston Symphony Orchestra under the direction of Karl Muck on December 18 1914.)

'The *Kammersymphonie*,' writes Mr Wellesz, 'is one of the last compositions in which Schoenberg makes use of tonality. The way in which he has enlarged harmonic possibilities and formed new cadences betrays sovereign mastery. Moreover, he has at the same time entered on the path to a new region. Already in the opening bars a chord consisting of five superimposed fourths appears, which harmonically heralds the first theme of the principal section, a passionate theme of aspiration for the horn.

'This theme, made up of fourths, plays an important part in the course of the symphony: it appears at all the important points of departure in the development, and thanks to its peculiar composition it is capable of discarding tonality and also, through its fanfare-like character, of bringing into the polyphonic texture of the voices a contrast that has immediate effect.

'Directly after the horn theme, a short motive appears leading to a cadence in E major; then follows the chief theme, which is constructed out of a lavish use of the whole-tone scale. . . .

'Here Schoenberg had already found a way to a concise form of theme-construction, the like of which he had not quite fully achieved in the [First] string quartet. This, by the way, is an example of the "untheoretical" nature of each of Schoenberg's ideas. Still involved to some extent in the practice of his time, Schoenberg strove to work out this thematic idea and to develop it in the accepted way, until after some days he saw that the theme *must be exactly* as it had occurred to him, and that his inspiration was different from that of his contemporaries.

'The recognition of this was of decisive importance for Schoenberg; from that time onward, he followed the dictates of the voice within and severed all connection with the traditions of the past. This represented the real liberation of his nature from ties that were only an impediment to his development.

'His labours at the *Kammersymphonie* gave Schoenberg a decisive impulse in search of a new style of orchestration. All that he has orchestrated since the *Kammersymphonie* bears the stamp of being written for solo-players; that is to say, every instrument in the orchestra attains to importance and is treated in accordance with its nature. The problems to be faced in a composition for ten wind instruments and five strings had the effect of maturing this new principle in orchestration, and quite early in these works they led to a most highly individual colouring.'

The Schoenberg of the Chamber symphony, aged thirty-one, was a very serious young artist, much troubled by the onslaughts which his music was causing in Vienna. But his subsequent career and works show plainly enough that he was never fundamentally discouraged nor dissuaded from following his own path. He became the center of a movement which freed music from its long established chordal customs, equalized the twelve tones of the scale, and allowed the composer arbitrary selection in the ordering and use of them. The disciples long paid him homage; at last the listening public, while not taking to its heart a music which by its constitution was strange and challenging to many, came to respect the independence of Arnold Schoenberg and admire his obvious courage and his remarkable expertness (reputed or perceived). Schoenberg lived for many years in California, highly valued as a teacher, composing occasionally. His latest works show a tendency toward reversion to unmistakable tonality, such as the *Theme and variations* op. 43b, first performed by the Boston Symphony Orchestra (October 20 1944).

When Schoenberg's 'twelve-tone system', so-called, was debated lengthily and in such a way that the originator of it all was looked upon as an inventor of tonal complexities rather than as a musician and artist, he once remarked to one of his followers, José Rodríguez, 'I am somewhat sad that people talk so much of atonality, of twelve-tone systems, of technical methods, when it comes to my music. All music, all human work, has a skeleton, a circulatory and nervous system. I wish that my music could be considered as an honest and intelligent person who comes to us saying something he feels deeply and which is of significance to all of us.'

FREDERIC CHOPIN 1810-1849

Piano concerto no. 2 in F minor op. 21

Program note by James Lyons

The piano was Chopin's preferred domain from his earliest years. But a young musician has to make a place for himself in the public eye, and even as an ambitious teen-ager Chopin shrewdly reasoned that he would need a couple of 'big' works with which to command attention. A newcomer armed only with solo pieces hardly could hope to conquer Louis-Philippe's Paris, where audiences were by then accustomed to much grander fare. Accordingly, the ascetic Pole who arrived on the eve of the 1831 season had two concertos ready for the market. He knew what he was doing. But he also knew what he wanted to do.

When he saw that the F minor concerto had been received with enthusiasm, Chopin could not conceal his disdain: 'There are people enough in all countries who like to assume the air of connoisseurs.' Patently, he had no use for the larger forms. Having availed himself of the popular predilection for 'vehicles' to insure his initial success, he gravitated immediately to writing for piano alone — and never again deigned to curry philistine favor by pitting his instrument against an orchestra.

What did Chopin have against concertos? Of the several possible explanations, two make the most sense. First, on general principles he was deeply suspicious of bigness in art. Second, only an unfettered keyboard could provide the kind of 'ego trip' that freed his particular creative imagination. Yet even these reasons are not too persuasive, for in the end Chopin neither embraced gigantism nor curbed his pianistic fancy; both the F minor (actually no. 1 in order of composition) and the E minor are among the brightest jewels in the diadem of the standard repertoire, and at the same time both works are entirely characteristic of this composer. Would that he had given us more of the same! (The orchestrations have come in for considerable criticism over the years, but each successive attempt to 'improve' them has further demonstrated the superior proportions of the Chopin originals; again, the composer knew what he was doing and also what he wanted to do.)

It remains to say something 'descriptive' about the op. 21, though the work surely needs no help in making its points. The opening *Maestoso* has an old-fashioned double exposition (the first for orchestra, the second for piano), after which the unfoldment is straightforward even unto a minimum of formal development. The central *Larghetto* is a self-contained masterpiece which not surprisingly sent both Schumann and Liszt into editorial ecstasies; the Abbé found it 'of a perfection almost ideal', and his panegyric is quite justified. The harmonic scheme is simple but striking, and the whole movement is a miracle of sustained intensity and lyricism. After this, anything would be anti-climactic. Chopin does not overdo; the final *Allegro vivace* is exquisitely turned if loosely constructed, with just a modicum of mazurka feeling to lend exhilaration — and to remind us that the composer was proud to acknowledge a debt to his native land. If he chose to repay it with music, that was not only Poland's good fortune.

Program note copyright © 1971 by James Lyons



THE CONDUCTORS

LEON FLEISHER, who has for more than twenty years been acknowledged one of America's leading pianists, began his conducting career in the summer of 1970, when he directed two concerts of the Mozart Festival at Lincoln Center. He is now Director of the Theater Chamber Players of Washington DC, and of the Annapolis Symphony in Maryland. During the past season he has been guest conductor of the Piedmont Chamber Players, whom he has led in concerts in Virginia, North Carolina and South Carolina. Last March he conducted a concert in Sanders Theatre, Cambridge, given by the Boston Philharmonia. Next month Leon Fleisher will direct the Mostly Mozart Orchestra at Lincoln Center in a concert dedicated to the memory of Artur Schnabel, with whom he worked for many years. Among his engagements next season are appearances with the St Paul (Minnesota) Chamber Orchestra, the Vancouver Symphony and the Akron (Ohio) Symphony. Leon Fleisher has appeared as soloist on several occasions with the Boston Symphony, and makes his debut as guest conductor with the Orchestra this weekend. His recordings are on the Columbia label.

MICHAEL TILSON THOMAS, Associate Conductor of the Boston Symphony Orchestra, is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. He was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them

premieres, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the premiere of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of last year. In May 1970 he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's recent tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona. He made his debut in Japan in May.

Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Cham-

ber Players. His recording of Tchaikovsky's Symphony no. 1 was released last spring.

BRUNO MADERNA, who directs the Boston Symphony Orchestra for the first time this weekend, has for many years had a dual career as conductor and composer. With Luciano Berio and Luigi Nono he is at the forefront of contemporary Italian composition. Much influenced by the Viennese serialists, the three composers have explored new paths in musical sound and time relationships, as well as experimenting with electronic instruments and magnetic tapes used in combination with conventional instruments. Born in Venice in 1920, Bruno Maderna attended the Conservatories of Venice, Milan and Siena, and studied composition with Bustini and Malipiero, conducting with Guarnieri and Scherchen. In recent years he has conducted in all parts of the world, directing many major orchestras, among them the Berlin Philharmonic, the Vienna Philharmonic, the Orchestra of La Scala, Milan, and the Orchestre National in Paris. Last season he conducted operas, including *Orfeo*, *Tannhäuser*, *Carmen*, *Moses und Aron*, *Wozzeck* and *Don Giovanni*, in Holland, Paris, Hamburg, Berlin, and at La Scala.

A co-founder of the Studio di Fonologia Musicale for electronic music at Milan Radio, he has also taught at Darmstadt, Dartington, Salzburg and Venice, and lectured on serial technique at the Milan Conservatory. Earlier this year he was guest conductor-composer for the Juilliard Ensemble series in Tully Hall, New York, conducted Mozart's *La clemenza di Tito* at the American Opera Center, and directed the Juilliard Orchestra in the world premiere of his *Music of gaiety* and the first New York performance of his *Quadrivium*. He has recorded for the Deutsche Grammophon, L'Oiseau-Lyre, Time, Turnabout and RCA labels.

THE SOLOISTS

EARL WILD, who has appeared on many occasions with the Boston Symphony and

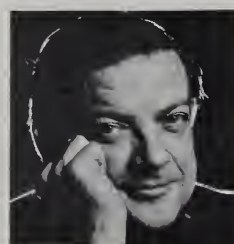
LEON
FLEISHER



MICHAEL TILSON
THOMAS



BRUNO
MADERNA



EARL
WILD



the Boston Pops, was born in Pittsburgh. He studied piano with Selmar Jansen, a pupil of Xaver Scharwenka, and as a teenager was the youngest artist ever to perform with the NBC Symphony, the Orchestra with which he later played Gershwin's *Rhapsody in blue*, conducted by Toscanini. He has performed with orchestras in Europe and America, including those in Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano concerto no. 1 of Scharwenka under Erich Leinsdorf's direction; a recording of the piece has since been released by RCA. Earl Wild gave the world premiere of Paul Creston's Piano concerto in Paris, and later the American premiere in Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano trio in E minor. Last December he gave the world premiere of Marvin David Levy's First Piano concerto, written especially for him, with the Chicago Symphony conducted by Georg Solti. Earl Wild's recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninov and music by many other Romantic composers. His Easter oratorio, *Revelations*, was commissioned by the American Broadcasting Company, and was presented in 1962 and 1964 on that network conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television.

RUTH LAREDO, who makes her debut with the Boston Symphony this weekend, studied with Rudolf Serkin at the Curtis Institute of Music in Philadelphia. After graduation she appeared with the Philadelphia Orchestra, then toured Europe and South America with her husband, the Bolivian violinist Jaime Laredo. She has been associated with the Marlboro Festival for many years, and has twice toured the United States in the Marlboro Concert series. When the Marlboro forces went to Europe, Israel and Greece under

the auspices of the State Department, Ruth Laredo accompanied them, performing Bach's Concerto for three pianos with Rudolf and Peter Serkin. She later recorded the Concerto with the Serkins for Columbia.

Other highlights of her career include performances at the White House, the United Nations, the Metropolitan Museum of Art, Carnegie Hall and Lincoln Center. She has also appeared with members of the Budapest and Guarneri Quartets. An expert on the piano music of Scriabin, Ruth Laredo has given lecture-recitals about the composer and his music, and is now recording all the sonatas for Connoisseur Records, the first pianist outside the Soviet Union to undertake such a series.

JULES ESKIN, principal cello of the Boston Symphony Orchestra, came to Boston in 1964 from the Cleveland Orchestra, where he held the same chair. He was born in Philadelphia and studied at the Curtis Institute with Leonard Rose. His other teachers were Gregor Piatigorsky and Janos Starker. He won the Naumberg Foundation award in 1954 and made his debut at Town Hall, New York, the same year under the Foundation's auspices. He joined the Dallas Symphony and was later first cellist of the New York City Opera and Ballet Orchestra.

Jules Eskin is on the faculty of the Berkshire Music Center and is a member of the Boston Symphony Chamber Players, with whom he has traveled on their national and international tours. He has played several concertos with the Orchestra, including the Brahms Double, the Beethoven Triple, the Haydn C major, and the Schumann. He played the solo cello part in Haydn's Sinfonia concertante with the Orchestra at Tanglewood in the summer of 1969 and was soloist with the Berkshire Music Center Orchestra in a performance of Tchaikovsky's Rococo variations. During the 1970 Berkshire Festival he was soloist with the Boston Symphony in Dvorák's concerto.

RUTH
LAREDO



JULES
ESKIN



NOTICE OF CANCELLATION OF THE EXCHANGE BETWEEN THE PHILADELPHIA AND BOSTON SYMPHONY ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

EVENTS & EXHIBITIONS IN AND AROUND THE BERKSHIRES

LENOX ARTS CENTER
Lenox

LENOX LIBRARY
Lenox

MUSIC MOUNTAIN
Falls Village, Connecticut

YALE CONCERTS
Norfolk, Connecticut

BERKSHIRE THEATRE FESTIVAL
Stockbridge

SHARON PLAYHOUSE
Sharon, Connecticut

WILLIAMSTOWN THEATRE
Williamstown

**JACOB'S PILLOW DANCE
FESTIVAL**
Lee

**BERKSHIRE COUNTY
HISTORICAL SOCIETY**
Pittsfield

BERKSHIRE MUSEUM
Pittsfield

**CHESTERWOOD STUDIO
MUSEUM**
Glendale

CLARK ART INSTITUTE
Williamstown

HANCOCK SHAKER VILLAGE
Hancock

**STOCKBRIDGE HISTORICAL
SOCIETY**
Stockbridge

NAUMKEAG
Stockbridge

MISSION HOUSE
Stockbridge

OLD CORNER HOUSE
Stockbridge

**WILLIAMS COLLEGE MUSEUM
OF ART**
Williamstown

*Details of these and other events
and exhibitions in the Berkshires
may be found in BERKSHIRE WEEK*



Whitstone



RECORDINGS BY THE BOSTON SYMPHONY CHAMBER PLAYERS

ON THE DEUTSCHE GRAMMOPHON LABEL

DEBUSSY	Violin sonata	}	2530049 (1 record)
	Cello sonata		
	Sonata for flute, viola and harp		
	Syrinx		

ON THE RCA LABEL

SCHUBERT	Piano trio in B flat op. 99	}	LSC 3166 (1 record)
MILHAUD	'Pastorale' for oboe, clarinet and bassoon		
HINDEMITH	Kleine Kammermusik op. 24 no. 2		

BRAHMS	Piano trio in B op. 8	}	LSC 6189 (3 records)
DAHL	Duettino concertante for flute and percussion		
MARTINŮ	Nonet		
POULENC	Sextuor for piano and wind quintet		
SCHUBERT	Piano quintet in A op. 114 'Trout'		
WEBER	Concerto for nine instruments op. 24		

BRAHMS	Horn trio in E flat op. 40	}	LSC 6184 (3 records)
COLGRASS	Variations for four drums and viola		
HAIEFF	Three bagatelles for oboe and bassoon		
MOZART	Piano quartet in G minor K. 478		
	Quintet for piano and winds in E flat K. 452		
POULENC	Trio for oboe, bassoon and piano (1926)		
SCHUBERT	String trio no. 1 in B flat		
VILLA-LOBOS	Bachianas Brasileiras no. 6 for flute and bassoon		

BEETHOVEN	Serenade in D op. 25	}	LSC 6167 (3 records)
BRAHMS	Piano quartet in C minor op. 60		
CARTER	Woodwind quintet		
COPLAND	Vitebsk		
FINE	Fantasia for string trio		
MOZART	Flute quartet in D K. 285		





BOSTON POPS

PENSION FUND

CONCERT

AT

TANGLEWOOD

ARTHUR FIEDLER

conductor

EARL WILD

piano

Tuesday August 3

at 8.30 pm

TCHAIKOVSKY

PROGRAM

Polonaise from
'Eugen Onegin'

Piano concerto no. 1

Suite from 'Swan Lake'

1812, Ouverture solennelle

THE

BOSTON POPS ORCHESTRA

RECORDS EXCLUSIVELY

FOR POLYDOR

FIRST RECORDING FOR POLYDOR BY ARTHUR FIEDLER AND THE BOSTON POPS

The following review by R. D. Darrell of 'Fabulous Broadway' appeared in a recent edition of High Fidelity. It is reproduced, in its entirety, by kind permission of the publisher.

The thrilling gong crash that opens this disc and a symphonic epiphany of *Hair* signalizes a momentous Changing of the Guard as Arthur Fiedler and the Boston Pops debut on DGG's Polydor label. Since his first session on July 1 1935, for what was then the RCA Victor Company, Fiedler's recordings with the Boston Pops Orchestra have written phonographic history, both commercially and influentially as they molded the musical experience of two or three generations of the mass public. Their enormous repertory has ranged from standard and light classics to current pop and rock favorites; and some of the most widely relished works have been the big Strauss/Ravel-like symphonic apotheoses of Broadway and Hollywood musical successes. Indeed this genre has become so well known that there's nothing really new to say about the ingeniously idiomatic scorings or authentically idiomatic performances of the three latest examples, all arranged by Richard Hayman, and a re-recording of Jack Mason's *Fiddler on the Roof* medley, first offered in the 1965 'Evening at the Pops' program for RCA. Nothing, that is, except to note that the playing is more expertly controlled than ever and that while Fiedler himself has lost none of his distinctive ebullience and irresistibly infectious rhythmic lilt, he has unmistakably mellowed in his treatment of the more romantic lyrical moments. Compare, for example, this reading of the *Fiddler* medley with the earlier one and you can't miss the enhanced expressive warmth of the new version.

But Fiedler fans will take both program materials and performances for granted. What audiophiles will want to know is just how a European company competes with the often superlatively brilliant technical achievements that RCA engineers have chalked up over the past thirty-five years. Well, while the present audio engineers, Günter Hermanns and Joachim Niss, are indeed as German as their names would indicate, the producer is the gifted young American, Thomas Mowrey. And there's nothing tentative about their first cooperative job. The kind of sound they have captured here is exactly what one might have expected both from the 'natural', unsensational characteristics of the best Deutsche Grammophon symphonic recordings in recent years and from the honest, ungimmicked characteristics of Mowrey's Turnabout recordings of Donald Johanos and the Dallas Symphony Orchestra a few years ago.

Since practically all 'big' sessions nowadays are made with half an eye directed toward a quadriphonic future, I'm sure that these Boston sessions have involved multi-channel master tapes (Mowrey himself has pioneered in experimental quadriphonic technology) and, in all probability, a multiplicity of microphones. Yet the results have none of the unnaturally spotlighted woodwind and percussion passages, none of the artificially boosted glass-shattering highs, and none of the grotesquely bigger-than-life size 'presence' heard so often in recent years. To find a happy medium between oppressive closeness and lonely remoteness is no longer any miracle perhaps, but what is miraculous here is the capturing of not only impressively 'big' orchestral sound and auditorium ambience but what are unmistakably the sound and ambience of the Boston Pops Orchestra in Boston's Symphony Hall.

It's only fair that I confess to some bias, since I first heard a symphony orchestra in Symphony Hall and I'd still rather hear a concert there than in any other auditorium I know of (except, perhaps, Sanders Theater in Memorial Hall, Cambridge, which is undoubtedly far too live for recording use). And much as I have admired many subsequent recordings made in Symphony Hall, none has quite so successfully established the persuasive illusion that I am listening to Fiedler and the Bostonians on their home ground. I can hardly expect all other listeners to share that illusion. Quite possibly some will object to the amount of reverberation evident here and some may crave more spectacular italicizations and capitalizations of certain score details. But for me this disc immediately joins my most treasured examples of recorded symphonic sonics at their best.



BEETHOVEN RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA

under the direction of ERICH LEINSDORF

Symphony no. 1 } LSC
Symphony no. 8 } 3098

Symphony no. 2 }
Music from 'The creature of Prometheus' } 3032

Symphony no. 3 'Eroica' 2644

Symphony no. 4 }
Leonore Overture no. 2 } 3006

Symphony no. 6 3074

Symphony no. 7 2969

Symphony no. 5 }
Symphony no. 9 (Marsh, Veasey, Domingo, } 2 records 7055
Milnes, Chorus Pro Musica, New England
Conservatory Chorus)
with SCHOENBERG'S A survivor from Warsaw

Piano concerto no. 1 (Rubinstein) 3013

Piano concerto no. 3 (Rubinstein) 2947

Piano concerto no. 4 (Rubinstein) 2848

Piano concerto no. 5 'Emperor' (Rubinstein) 2733

under the direction of CHARLES MUNCH

Violin concerto (Heifetz) 1992

Symphony no. 5 Victrola 1035

with SCHUBERT'S Symphony no. 8 }
Symphony no. 9 (Price, Forrester, Poleri, } 2 records
Tozzi, New England Conservatory Chorus)
Overtures: Fidelio, Leonore no. 3, Coriolan } 6003

THE
BOSTON SYMPHONY ORCHESTRA
ON

RCA



We'd like you to enjoy a
woodland haven of your
own just 35 minutes from
Tanglewood . . .

at Wildwood, our private, year-round Berkshire vacation community. Jack discovered this beautiful woodland while cruising timber for his dad's lumber company. He decided it was too rare and wonderful to be stripped, quit his job, and started building Wildwood. When I fell in love with Jack and Wildwood, I happily left the office towers of the big-expense-account advertising business, and came to be his helpmate (and sometimes ad writer) in the woods. Wildwood is 740 glorious acres of unspoiled woodland surrounding a big, clear, spring-fed lake. (No noisy, oily power boats allowed!) We've built docks and bathhouses, and you can sail, row, swim and fish to your heart's content. We have our own ski slope, a rustic community recreation center, and long, meandering trails through the birch, pine and laurel. We still have a limited number of modestly priced woodland and lakeside homesites for people — active or contemplative — who care deeply for our fast-disappearing outdoors. Wildwood is just down the road off Route 57 in Tolland. Stop by and visit while you're here. If you can't, drop a note to Jack and Connie Galanek, c/o Wildwood, Box 173, Granville, Mass., or call us at Tolland 258-4850. We'd love to tell you more about the place we love best in the world.

THE
Wildwooders
Jack & Connie Galanek

BERKSHIRE FESTIVAL 1971 FOURTH AND FIFTH WEEKS

FOURTH WEEK

July 23 **Friday**
7 pm Prelude
Songs by Handel,
Mozart, Wolf, Marx,
Mussorgsky and
Tchaikovsky
SHERRILL MILNES
baritone

9 pm BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG

BEETHOVEN PROGRAM
Overture
'Leonore no. 3'
Violin concerto
ITZHAK PERLMAN
Symphony no. 5

July 24 **Saturday**
10.30 am BOSTON SYMPHONY
ORCHESTRA
Open rehearsal

8.30 pm BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG

BEETHOVEN PROGRAM
Overture to
'König Stephan'
Symphony no. 3
'Eroica'
Symphony no. 7

July 25 **Sunday**
2.30 pm BOSTON SYMPHONY
ORCHESTRA
LEONARD BERNSTEIN
in memory of Serge Koussevitzky

BEETHOVEN Missa solennis
ARLENE SAUNDERS
FLORENCE KOPPEFF
WILLIAM COCHRAN
SHERRILL MILNES
TANGLEWOOD
FESTIVAL CHORUS

FIFTH WEEK

July 30 **Friday**
7 pm Prelude
BERKSHIRE BOY CHOIR

9 pm BOSTON SYMPHONY
ORCHESTRA
MICHAEL TILSON THOMAS

COPLAND Appalachian spring
RUGGLES Sun-treader
STRAVINSKY Scherzo à la russe
TCHAIKOVSKY Music from 'Swan Lake' -
Act 3

July 31 **Saturday**
10.30 am BOSTON SYMPHONY
ORCHESTRA
Open rehearsal

8.30 pm BOSTON SYMPHONY
ORCHESTRA
SEIJI OZAWA

HAYDN Symphony no. 96 in D
'Miracle'
PROKOFIEV Piano concerto no. 3
BYRON JANIS
TAKEMITSU Cassiopeia
STOMU YAMASHITA

August 1 **Sunday**
2.30 pm BOSTON SYMPHONY
ORCHESTRA
DANIEL BARENBOIM

SCHUBERT Overture to 'Rosamunde'
LALO Symphonie espagnole
PINCHAS ZUKERMAN
TCHAIKOVSKY Symphony no. 4

programs subject to change

THE COMING WEEK AT TANGLEWOOD

Sunday July 11

10 am BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Chamber Music Hall Music for small ensembles performed
by members of the Center

2.30 pm BOSTON SYMPHONY ORCHESTRA
Shed BRUNO MADERNA conductor
for program see page 15

8.30 pm BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre STRAVINSKY 'Pulcinella' suite
TCHAIKOVSKY Romeo and Juliet
RAVEL Rhapsodie espagnole
STRAUSS Till Eulenspiegel

Wednesday July 14

8.30 pm BERKSHIRE MUSIC CENTER
Chamber Music Hall Vocal Concert

Thursday July 15

8.30 pm BERKSHIRE MUSIC CENTER ORCHESTRA
Theatre

Friday July 16

7 pm WEEKEND PRELUDE
Shed Stravinsky's Concert suite from
'Histoire du soldat' and Ravel's
Introduction and allegro for harp,
with string quartet, flute and clarinet
BOSTON SYMPHONY CHAMBER PLAYERS

9 pm BOSTON SYMPHONY ORCHESTRA
Shed WILLIAM STEINBERG conductor

BRAHMS Tragic overture
Piano concerto no. 2
VLADIMIR ASHKENAZY
Symphony no. 2

Saturday July 17

10.30 am BOSTON SYMPHONY ORCHESTRA
Shed Open rehearsal

2.30 pm BERKSHIRE MUSIC CENTER
Theatre BOSTON UNIVERSITY TANGLEWOOD
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programs in music

8.30 pm BOSTON SYMPHONY ORCHESTRA
Shed WILLIAM STEINBERG conductor

BRAHMS Academic festival overture
Concerto for violin and cello
JOSEPH SILVERSTEIN
ZARA NELSOVA
Symphony no. 4

Sunday July 18

10 am BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Chamber Music Hall Music for small ensembles performed
by members of the Center

2.30 pm BOSTON SYMPHONY ORCHESTRA
Shed SEIJI OZAWA conductor

MOZART Overture to 'Figaro'
Piano concerto in B flat K. 595
VLADIMIR ASHKENAZY

BRAHMS Alto rhapsody
MAUREEN FORRESTER
TANGLEWOOD FESTIVAL CHORUS
Variations on a theme by Haydn

8.30 pm BERKSHIRE MUSIC CENTER
Chamber Music Hall Composers Forum

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

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Blues Evening with Muddy Waters & Friends - July 10

Ravi Shankar - July 17

To be announced - July 24

The Byrds - July 31

Mary Travers - August 7

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Kinnell & Wakoski 7/4
Howard & Strand 7/11
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Perreault & Haber 7/25
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Oboe Event
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COURTYARD CONCERTS

Fri. 7:30pm

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WILLIAM STEINBERG *Music Director*

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	6 Thursday open rehearsals
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<hr/>	
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NINETIETH ANNIVERSARY SEASON 1970-1971

TANGLEWOOD 1971

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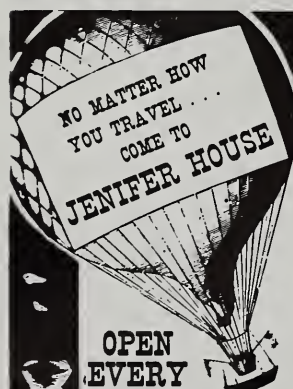
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concertmaster
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Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
Ernst Panenka
Matthew Ruggiero

contra bassoon

Richard Plaster

horns

James Stagliano
Charles Yancich
Harry Shapiro
David Ohanian
Thomas Newell
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Ralph Pottle

trumpets

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Roger Voisin
André Come
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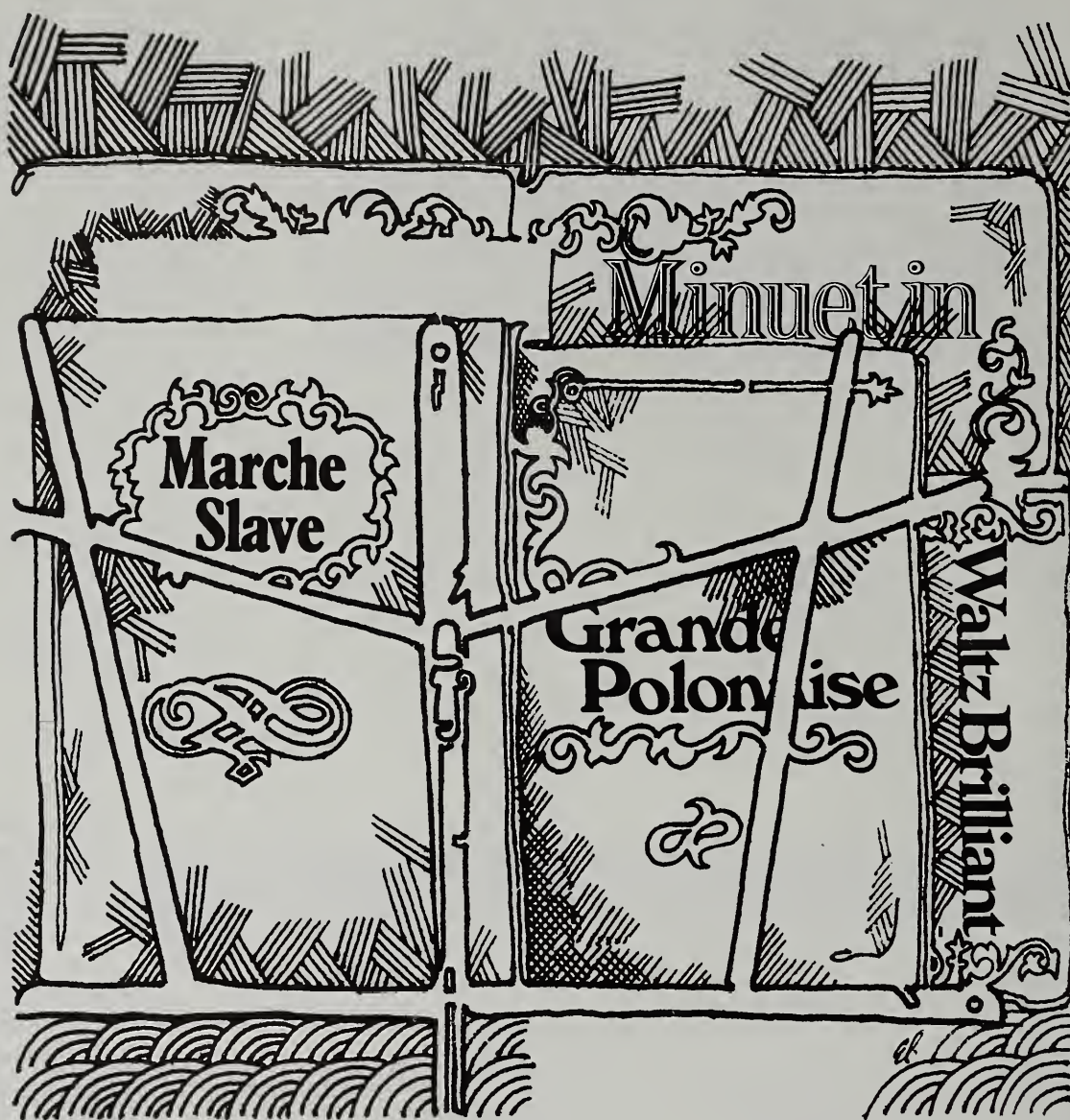
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FESTIVAL INFORMATION

A **map of Tanglewood**, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 16 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

BOSTON SYMPHONY CHAMBER PLAYERS

RAVEL
1875-1937

Introduction and allegro for harp,
with string quartet, flute and clarinet

STRAVINSKY
1882-1971

Histoire du soldat (The soldier's tale)

The soldier's march
The soldier's violin
Royal march
The little concert
Three dances (tango, waltz, ragtime)
The devil's dance
Chorale
The devil's triumphal march

JOSEPH SILVERSTEIN *violin*

BURTON FINE *viola*

JULES ESKIN *cello*

HENRY PORTNOI *bass*

DORIOT ANTHONY DWYER *flute*

HAROLD WRIGHT *clarinet*

SHERMAN WALT *bassoon*

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LEONARD BERNSTEIN *Advisor*

Friday July 16 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BRAHMS

*Tragic overture op. 81

Piano concerto no. 2 in B flat op. 83

Allegro non troppo
Allegro appassionato
Andante
Allegretto grazioso

VLADIMIR ASHKENAZY

intermission

*Symphony no. 2 in D op. 73

Allegro non troppo
Adagio non troppo
Allegretto grazioso, quasi andantino
Allegro con spirito

Vladimir Ashkenazy plays the Steinway piano

The program notes for this evening's concert begin on page 16

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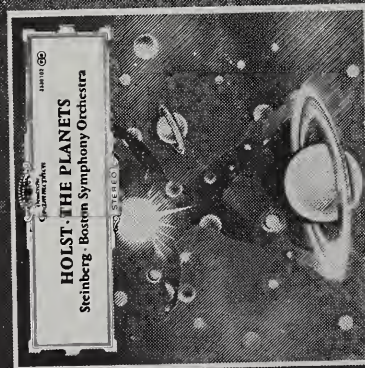
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 17 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BRAHMS

Academic festival overture op. 80

Concerto in A minor for violin and cello op. 102

Allegro

Andante

Vivace non troppo

JOSEPH SILVERSTEIN *violin*

ZARA NELSOVA *cello*

intermission

^E
*Symphony no. 4 in minor op. 98

[^]
Allegro non troppo

Andante moderato

Allegro giocoso

Allegro energico e passionato

The program notes for this evening's concert begin on page 20

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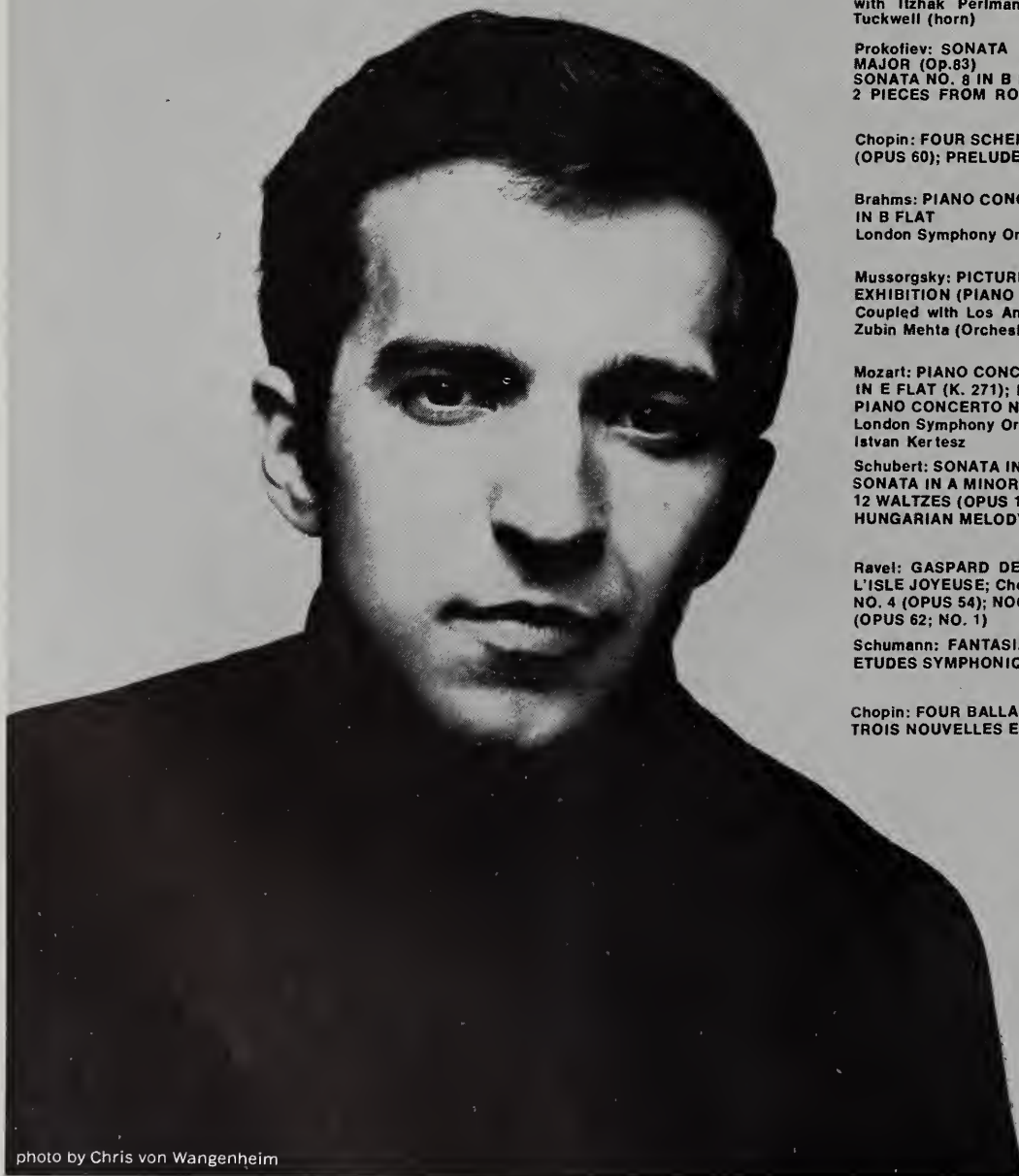


photo by Chris von Wangenheim

Mozart: PIANO CONCERTO NO. 20 IN D MINOR (K.466)
PIANO CONCERTO NO. 6 IN B FLAT MAJOR (K.238)
The London Symphony Orchestra—Hans Schmidt-Isserstedt CS-6579

Bach: PIANO CONCERTO IN D MINOR;
Chopin: PIANO CONCERTO NO. 2 IN F MINOR
London Symphony Orchestra—David Zinman CS-6440

Rachmaninov: PIANO CONCERTO NO. 3 IN D MINOR
London Symphony Orchestra—Anatole Fistoulari CS-6359

Beethoven: PIANO SONATA NO. 29 ("Hammerklavier") CS-6563

Mozart: SONATA IN D MAJOR (K.576)
SONATA IN A MINOR (K.310)
RONDO IN A MINOR (K.511) CS-6659

Franck: SONATA FOR VIOLIN AND PIANO IN A MAJOR
Brahms: TRIO FOR VIOLIN, HORN AND PIANO IN E FLAT MAJOR (Op.40)
with Itzhak Perlman (violin) and Barry Tuckwell (horn) CS-6628

Prokofiev: SONATA NO. 7 IN B FLAT MAJOR (Op.83)
SONATA NO. 8 IN B FLAT MAJOR (Op.84)
2 PIECES FROM ROMEO & JULIET CS-6573

Chopin: FOUR SCHERZI: BARCAROLE (OPUS 60); PRELUDE (OPUS 45) CS-6562

Brahms: PIANO CONCERTO NO. 2 IN B FLAT
London Symphony Orchestra—Zubin Mehta CS-6539

Mussorgsky: PICTURES AT AN EXHIBITION (PIANO VERSION)
Coupled with Los Angeles Philharmonic—Zubin Mehta (Orchestral Version) CS-6559

Mozart: PIANO CONCERTO NO. 9 IN E FLAT (K. 271); RONDO IN A (K. 386)
PIANO CONCERTO NO. 8 IN C (K. 246)
London Symphony Orchestra—Istvan Kertesz CS-6501

Schubert: SONATA IN A (OPUS 120); SONATA IN A MINOR (OPUS 143)
12 WALTZES (OPUS 18); HUNGARIAN MELODY (D. 817) CS-6500

Ravel: GASPARD DE LA NUIT; Debussy: L'ISLE JOYEUSE; Chopin: SCHERZO NO. 4 (OPUS 54); NOCTURNE (OPUS 62; NO. 1) CS-6472

Schumann: FANTASIA IN C (OPUS 17); ETUDES SYMPHONIQUES (OPUS 13) CS-6471

Chopin: FOUR BALLADES; TROIS NOUVELLES ETUDES CS-6422



TANGLEWOOD 1971

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LEONARD BERNSTEIN *Advisor*

Sunday July 18 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

MOZART Overture to 'Le nozze di Figaro' K. 492

MOZART Piano concerto in B flat K. 595
Allegro
Larghetto
Allegro
VLADIMIR ASHKENAZY

intermission

BRAHMS Rhapsody for contralto solo, male
chorus and orchestra op. 53
MAUREEN FORRESTER *contralto*
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CHORUS
John Oliver *director*

BRAHMS Variations on a theme of Haydn op. 56a

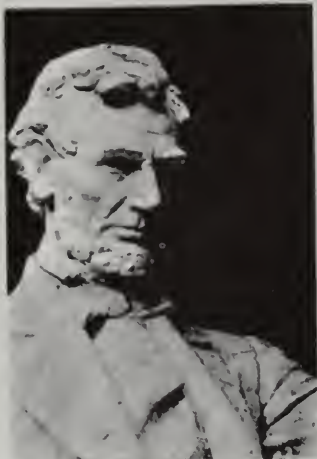
Vladimir Ashkenazy plays the Steinway piano

The program notes for this afternoon's concert begin on page 23
The text and translation of the *Alto rhapsody* are printed on pages 25 and 26

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Program notes for Friday July 16 by John N. Burk

JOHANNES BRAHMS 1833-1897

Tragic overture op. 81

'One weeps, the other laughs,' Brahms said of his pair of overtures, the 'Tragic' and the 'Academic festival'. Eric Blom adds, 'Why not "Jean (Johannes) qui pleure et Jean qui rit?"' But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit*, so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor Piano concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of 'harshness and asperity' and puts it in the company of those 'character' overtures which have a genuine right to be called tragic: Handel's *Agrippina*, Beethoven's *Coriolan*, Cherubini's *Medea*, Schumann's *Manfred*, Volkmann's *Richard III* overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called "dead places". Thus, at the very beginning of the development section, where the principal theme steals downward *pianissimo*, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence in A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the *tempo primo* in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march.'

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Tragic overture for RCA.

JOHANNES BRAHMS

Piano concerto no. 2 in B flat op. 83

Program note by John N. Burk

'It is always a delight to me,' wrote Dr Billroth 'when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: "Look at that and write me what you think of it."'

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words 'a few little pianoforte pieces', cautioning him, by the way, to keep them to himself and to return them as soon as possible, was

nothing less than the Second Piano concerto in B flat. He had written to Elisabeth von Herzogenberg four days earlier — 'I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously.' 'How very nice of you, my dear, good Friend,' answers the grateful Elisabeth, 'to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl*, and in B flat — the true and tried B flat!'

The 'tiny, tiny pianoforte concerto', which Miss Florence May modestly refers to as of 'quite unusual dimensions', still has no rival among concertos in largeness of design. The 'tiny wisp of a scherzo' was nothing less than the *Allegro appassionato* which, inserted between the first movement and the *Andante*, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a 'symphony with piano obbligato'. Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.

To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted 'Brahms' towns. But the Brahms who had firmly established his fame with the First and Second symphonies approached again the vexed problem of a piano concerto — entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was 'charmed with everything'. Returning in May to Pörschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance — the Symphony in D major and the Violin concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's 'Nänie', and the concerto. It was on July 7 that he quietly told his intimately favored Elisabeth that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing 'uneven and at times heavy', a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäuser*, who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabeth von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: 'Here are the desired bird-notes' (one of the critics was Vogel). 'If you had not left definite orders, I should really be ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm.' In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program 'by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1.' Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained 'satisfaction' from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that

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city. It was January 31 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the two concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!

JOHANNES BRAHMS

Symphony no. 2 in D op. 73

Program note by John N. Burk

Looking back over the ninety-odd years which have passed since Brahms' Second symphony was performed for the first time, one finds good support for the proposition that music found disturbingly 'modern' today can become universally popular tomorrow. This symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second symphony was introduced in 1880, even Dörfel, the most pro-Brahms of the critics there, put it down as 'not distinguished by inventive power!' It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. They were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24 1882) Georg Henschel conducted the Second symphony, the critics fell upon it to a man. They respected Mr Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it 'wearisome', 'turgid'; the *Traveler*, 'evil-sounding', 'artificial', lacking 'a sense of the beautiful', an 'unmitigated bore'. The *Post* called it 'as cold-blooded a composition, so to speak, as was ever created'. The critic of the *Traveler* made the only remark one can promptly agree with: 'If Brahms really had anything to say in it, we have not the faintest idea what it is.' This appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November 1887): 'The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's *Dramatic symphony*, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?'

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is — bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was 'obscure', 'intellectual', to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the 'obscurity' they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these 'obscure' symphonies would one day become (next to Beethoven's) the most generally beloved — the most enduringly popular of all.

Brahms' mystifications and occasional heavy pleasantries in his letters to his friends about an uncompleted or unperformed score show more than the natural reticence and uncommunicativeness of the composer. A symphony still being worked out was a sensitive subject, for its

maker was still weighing and doubting. It was to be, of course, an intimate emotional revelation which when heard would certainly become the object of hostile scrutiny by the opposing factions. Brahms' closest friends dared not probe the privacy of his creative progress upon anything so important as a new symphony. They were grateful for what he might show them, and usually had to be content with hints, sometimes deliberately misleading.

Brahms almost gave away the secret of his Second symphony when, in 1877, he wrote to Hanslick from Pörschach on the Wörthersee, where he was summering and, of course, composing. He mentioned that he had in hand a 'cheerful and likable' [*heiter und lieblich*] symphony. 'It is no work of art, you will say — Brahms is a sly one. The Wörthersee is virgin soil where so many melodies are flying about that it's hard not to step on them.' And he wrote to the more inquisitive Dr Billroth in September: 'I don't know whether I have a pretty symphony or not — I must inquire of skilled persons' (another jab at the academic critics). When Brahms visited Clara Schumann in her pleasant summer quarters in Lichtenthal near Baden-Baden on September 17 1877, Clara found him 'in a good mood' and 'delighted with this summer resort'. He had 'in his head at least', so she reported in a letter to their friend Hermann Levi, 'a new symphony in D major — the first movement is written down'. On October 3 he played to her the first movement and part of the last. In her diary she expressed her delight and wrote that the first movement was more skillfully contrived [*in der Erfindung bedeutender*] than the opening movement of the First, and prophesied: 'He will have an even more striking public success than with the First, much as we musicians admire the genius and wonderful workmanship' of that score. When Frau Schumann and her children were driven from Lichtenthal by the autumn chill, Brahms remained to complete his manuscript.

For the first performance (which was in Vienna, December 30 1877), the Symphony was given the usual ritual of being read from a none-too-legible four-hand arrangement by Brahms. He and Ignaz Brüll played it in the piano warerooms of Friedrich Ehrbar. C. F. Pohl attended the rehearsals of the Vienna Philharmonic and reported to the publisher, Simrock (December 27): 'On Monday Brahms' new Symphony had its first rehearsal; today is the second. The work is splendid and will have a quick success. A da capo [an encore] for the third movement is in the bag [*in der Tasche*].' And three days later: 'Thursday's rehearsal was the second, yesterday's was the final rehearsal. Richter has taken great pains in preparing it and today he conducts. It is a magnificent work that Brahms is giving to the world and making accessible to all. Each movement is gold, and the four together comprise a notable whole. It brims with life and strength, deep feeling and charm. Such things are made only in the country, in the midst of nature. I shall add a word about the result of the performance which takes place in half an hour.

'It has happened! Model execution, warmest reception. 3rd movement (Allegretto) da capo, encore demanded. The duration of the movements 19, 11, 5, 8 minutes.' [This shows the first two movements slower than present-day practice. A recent timing of a performance by the Boston Symphony, conducted by Erich Leinsdorf, is as follows: 14½, 9, 5½, 9. The timing of the first movement is misleading, however, since Richter probably repeated the exposition of the first movement, which conductors today rarely do.] 'Only the Adagio did not convey its expressive content, and remains nevertheless the most treasurable movement.'

If Brahms as a symphonist had conquered Vienna, as the press reports plainly showed, his standing in Leipzig was not appreciably raised by the second performance, which took place at the Gewandhaus on June 10. Brahms had yet to win conservative Leipzig which had praised his First symphony, but which had sat before his D minor Piano concerto in frigid silence. Florence May, Brahms' pupil and biographer, reports of the Leipzig concert that 'the audience maintained an attitude of polite cordiality throughout the performance of the Symphony, courteously applauding between the movements and recalling the master at the end'. But courteous applause and polite recalls were surely an insufficient answer to the challenge of such a music! 'The most favorable of the press notices', continues Miss May, 'damned the work with faint praise', and even Dörfel, the most Brahmsian of them wrote: 'The

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Dörffel, like Hanslick, had praised Brahms' First symphony for following worthily in Beethoven's footsteps, while others derided him for daring to do so. Now Dörffel was disappointed to miss the Beethovenian drive. This was the sort of talk Brahms may have had in mind when he wrote to Billroth that the Symphony must await the verdict of the experts, the 'gescheite Leute'.

Considering the immediate success of the Second symphony in other German cities, it is hard to believe that Leipzig and Herr Dörffel could have been so completely obtuse to what was more than 'prettiness' in the Symphony, to its 'inventive power', now so apparent to all, had the performance been adequate. But Brahms, who conducted at Leipzig, was not Richter, and the Orchestra plainly did not give him its best. Frau Herzogenberg, who was present, wrote in distress to her friend, Bertha Farber, in Vienna, that the trombones were painfully at odds in the first movement, the horns in the second until Brahms somehow brought them together. Brahms, she said, did not trouble himself to court the favor of the Leipzig public. He offered neither the smoothness of a Hiller nor the 'interesting' personality of an Anton Rubinstein. Every schoolgirl, to the indignation of this gentle lady, felt privileged to criticize him right and left.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded the Second symphony for RCA.

Program notes for Saturday July 17 by John N. Burk

JOHANNES BRAHMS 1833-1897
Academic Festival Overture op. 80

Brahms' two overtures, the *Akademische Fest-Ouvertüre* and the *Tragische Ouvertüre* were composed in one summer — in 1880 at Bad Ischl. It was his first summer in this particular resort, and although he was somewhat discouraged by an abundance of rainy weather, its charms drew him again in later years (1889-1896). 'I must give high praise to Ischl,' he wrote to Billroth in June 1880, 'and although I am threatened only with one thing — the fact that half Vienna is here — I can be quiet here — and on the whole I do not dislike it.' Which is to say that Ischl had already become the gathering point of a constant round of cronies from Vienna. Brahms' friends of course would scrupulously respect the solitudes of the master's mornings — the creative hours spent, partly in country walks, partly in his study. Later in the day he would welcome the relaxation of companionship — of conversation to an accompaniment of black cigars and coffee, of mountaineering (Brahms was a sturdy walker), or of music-making together.

When the University at Breslau conferred upon Brahms, in the spring of 1879, the degree of Doctor of Philosophy, the composer responded

in kind, and made the institution the handsome present of an overture on student airs. Presents of this sort are not to be unduly hastened when artistic good faith and the heritage of the musical world are considered. Brahms composed and destroyed another 'Academic' overture before this one, if Heuberger is not mistaken. The performance came the following January, when Brahms conducted it at Breslau, while the Herr Rektor and members of the philosophical faculty sat in serried ranks, presumably gowned, in the front rows.

It goes without saying that both Brahms and his overture were quite innocent of such 'academic' formality. It is about a tavern table, the faculty forgotten, that music enters spontaneously into German college life. Although Brahms never attended a university he had tasted something of this life at Göttingen when, as a younger man, he visited with Joachim, who was studying at the University. Brahms did not forget the melody that filled the *Kneipe*, inspired by good company and good beer. Student songs, with their *Volkslied* flavor, inevitably interested him. He found use for four of them. 'Wir hatten gebauet ein stättliches Haus' is first given out by the trumpets. 'Der Landesvater' ('Hört, ich sing' das Lied der Lieder') is used rhythmically, delightfully developed. The 'Fuchslid' or Freshman's Song ('Was kommt dort von der Höh') is the choice of the unbuttoned Brahms, and leaves all educational solemnities behind. The air is introduced by two bassoons. When Brahms wrote Kalbeck that he had composed 'a very jolly potpourri on students' songs à la Suppé', Kalbeck inquired jokingly whether he had used the 'Fox song'. 'Oh, yes,' said Brahms complacently. Kalbeck, taken aback, protested that he could not imagine any such tune used in homage to the 'leathery Herr Rektor', and Brahms answered: 'That is wholly unnecessary.' Brahmsian horseplay does not get quite out of hand, and the dignities are saved beyond doubt when the full orchestra finally intones the hearty college hymn 'Gaudeamus igitur'.

JOHANNES BRAHMS

Concerto in A minor for violin and cello op. 102

Brahms' 'double' Concerto was his last orchestral work. It followed the Fourth symphony by two years, the Second Piano concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the 'great' composers — the concerto for cello. It is plain that he composed this work with Joseph Joachim in mind, and it may be guessed that he would not have been disposed at this mellow period of his artistic life to write a second violin concerto for a virtuoso, involving as it would a larger amount of display passagework than would have been to his taste at the time.

Joachim had been separated from his wife, and when he had sued for divorce Brahms had been in sympathy with Frau Joachim. A letter from him to her to the effect that he could not believe the charges against her had been read in court and had influenced the decision against Joachim. When, at length, the two old friends were ready to make their peace, Brahms sent him a score of this concerto with the unadorned inscription: 'To him for whom it was written.'

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and cello as for his own instrument, the piano. 'Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head, as it were, only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that.' Addicted to understatement, he was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end. Brahms was writing as one pianist to another. Missing, for the time being, the instrument obedient to his fingers, he was by no means ill at ease in writing for the instruments that were not.



DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

JOHANNES BRAHMS

Symphony no. 4 in E minor op. 98

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. "God forbid," said Brahms, according to Kalbeck's account in his biography, "I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you." I went to open the piano. "No," he protested, "let it alone. It is not so simple as all that. We must get hold of Nazi." He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

A few days later he invited me to an Ehrbar evening—a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third symphony, and yet it was quite different. After the wonderful allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, "Na, denn mann weiter!"—the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, "The whole movement gave me the impression of two people pummeling each other in a frightful argument." Everyone laughed, and the two continued to play. The strange-sounding, melody-laden andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality.

Kalbeck, who had borne nobly with Brahms up to this point, found the scherzo 'unkempt and heavily humorous', and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. "Naturally I noticed yesterday that the symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?" "I don't know what Hanslick and Billroth may think of it," I answered, "for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions." Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale.

The Fourth symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18 1886. In Vienna, where the symphony was first heard by the Philharmonic under

Richter, on January 17, it was different. 'Though the symphony was applauded by the public,' writes Florence May, 'and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First symphony in C minor' (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

All was not serene between Brahms and Bülow on this memorable Sunday, a circumstance which Lamond has not mentioned. Although Bülow had rehearsed the symphony, Brahms took over the baton for the performance. Bülow, whose outstanding qualities as a conductor were in complete contrast with the clumsiness of the composer, considered his abilities slighted, and shortly resigned from his post as *Hofkapellmeister* at Meiningen. The incident proves the tactlessness of Brahms and the touchiness of Bülow. Yet Bülow carried the symphony, in that same season, through a 'crusading' tour of Germany, Holland, and Switzerland.

It was plain that he was in serious doubt as to whether the symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at Meiningen could be hoped to give a more plausible account of the symphony and even to give the 'nasty scherzo' a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: 'Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish.' But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

Program notes for Sunday July 18

WOLFGANG AMADEUS MOZART 1756-1791

Overture to *Le nozze di Figaro* K. 492

Program note by Andrew Raeburn

Lorenzo da Ponte, priest, playwright, *roué*, first professor of Italian at Columbia University, and librettist of Mozart's three great Italian operas, settled in Vienna probably in 1782. He must have often met Mozart during the following three years, and in his memoirs he tells how the composer suggested an adaptation for the opera house of *Le mariage de Figaro*, the play by Beaumarchais, which had been banned by the Emperor Joseph II a short time before. 'The proposition was to my taste,' he wrote, 'and the success proved immediate and universal.' 'Immorality' was the Emperor's pretext for his ban, but it was immorality of a kind somewhat different from that which today keeps some plays off the stage. *Le mariage de Figaro* was basically a satirical and witty attack on the social structure which maintained the artificial division between the aristocracy and their subjects. This was, after all, only three years before the French Revolution, and Europe's rulers were becoming increasingly apprehensive about their own future.

But da Ponte was able to talk to Joseph II and to reassure him that in constructing the opera 'I have cut out whole scenes, shortened others, and have been careful at every point to omit anything that could shock



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convention and good taste; in a word, I have made a work worthy of the theatre honored by his Majesty's patronage. As for the music, in my judgment it seems a masterpiece.' The Emperor was persuaded, and according to Michael Kelly, the English tenor who sang the parts of Don Basilio and Don Curzio, the first performance of *Le nozze di Figaro*, after weeks of temperamental intrigue among the cast, was a triumph. Of course the Viennese public was aware that the original Beaumarchais play had been banned both in their own city and in Paris, and the theatre was probably as full of the curious as the musical. Despite the initial enthusiasm, Vienna's interest quickly waned, and there were only nine performances of *Figaro* in 1786; the opera was not revived there until August 1789.

Prague however found *Figaro* entirely captivating when Mozart took it there in January 1787 (a month after the composition of the 'Prague' symphony, which was first performed on January 19 during the composer's visit).

The plot of *Le nozze di Figaro* is a tangled web of amorous intrigue; so complicated that the operagoer today has difficulty in unraveling the various threads without some preparation beforehand. The story is a sequel to *Le barbier de Séville*, an earlier play by Beaumarchais, on which Paisiello and later Rossini based their opera scores. *Figaro* is probably more often performed today than any other of Mozart's operas, and for its tight structure, charming frivolity and enchanting music, it is unequalled.

WOLFGANG AMADEUS MOZART

Piano concerto in B flat K. 595

Program note by James Lyons

Mozart's last piano concerto was not composed for any specific occasion, so far as we can say. Neither was it commissioned, apparently, although the fact that Mozart wrote out cadenzas for the work has led to speculation that it was intended for one of his pupils. Be that as it may, we know that the score was completed on January 5 1791. We know also that Mozart himself played in the first performance, which was given the following March 4 in the course of a concert actually featuring the clarinetist Joseph Bähr (or Beer; the spelling is uncertain).

John N. Burk perceived the K. 595 as 'even-tempered' and 'neither a deeply probing concerto nor a joyfully brilliant one'. But that was emphatically a minority view. Resignation, yearning, introspection, melancholy, world-weariness, nostalgia, sublimity—all of these are among the words more often enlisted to describe this sad song of a concerto, and all of them are variously appropriate. The consensus was expressed well by Alfred Orel, who spoke of this concerto as 'the measure of all that [Mozart] had now laid aside. He had left behind the great inner and outward struggles which had so long filled his life, and found satisfaction in offering himself in the calm accomplishment of his mission as an artist'. Eric Blom's appraisal was not dissimilar; he called the K. 595 a 'truly valedictory work, with a kind of chastened mood occasionally verging on a feeling of oppressive foreboding'.

The formal unfoldment is of crystalline clarity and need not detain us except to mention that the first *Allegro* contains passing allusions to Osmin's aria (*Ha! wie will ich triumphieren!*) from *Die Entführung aus dem Serail* and to the finale of the 'Jupiter' Symphony.

Alfred Einstein remarks on the fact that this concerto was given its première in a hall on the Himmelpfortgasse ('Gate-of-Heaven Road'); he then continues:

'Indeed, the work stands "at the gate of heaven", at the door of eternity. But when we term this Concerto a work of farewell we do so not at all from sentimentality, or from any misconception. . . . In the eleven months that remained to him, Mozart wrote a great deal of various kinds of music; it was not in the *Requiem* that he said his last word, however, but in this work, which belongs to a species in which he also said his greatest.'

It might be added parenthetically that the immediately ensuing K. 596 was a song, *Sehnsucht nach dem Frühlinge* ('Longing for Spring'), for which Mozart used again the Rondo theme of his B flat Concerto. Did he know that the spring just ahead of him would be his last? There is no such implication in the biographical data, but the music speaks to us with more candor.

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JOHANNES BRAHMS 1833-1897

Rhapsody for contralto solo, male chorus and orchestra op. 53

Program note by John N. Burk

'Conductors will not exactly fight for this opus,' wrote Brahms to his friend Dietrich in 1869, in his characteristic way of speaking flippantly of his most deeply felt works. 'To you at least it may be gratifying that I do not always express myself in the frivolous 3/4 time.' (The *Liebeslieder* had just had their first performance.) That the music was indeed deeply felt in an undisclosed, personal way came to light after the composer's death. The young man (he was then thirty-five) had cherished an affection for Julie, the daughter of Clara Schumann. He may never have declared himself. Julie married an Italian Count and, always in delicate health, died three years later. When Julie's engagement was announced Brahms said nothing, but Clara, who could read his heart as could no one else, was at once aware. On the day of Julie's wedding, Johannes played to Clara from a score he had just completed. He called this music of desolation and final resolution his 'bridal song', and Clara divined its source.

The Alto rhapsody was a setting of three stanzas from Goethe's *Harzreise im Winter*. Brahms had been greatly impressed by the poem, finding in its Wertherian solitude, its romantic melancholy, and its final resurgence of love and life under the spell of the famous mountain-range, a kindred mood, setting his musical imagination aglow.

Goethe had visited the Harz mountains in the winter of 1777. He was then twenty-eight, fulfilling his Weimar post, and under the spell of Charlotte von Stein, his passion of the moment. His expedition was in part geological, for these were also the scientific years. But Goethe, the poet, likewise sought the scenic grandeur of the Brocken. *Werthers Leiden* was but four years off his pen, and although he had already parodied it, he had not outgrown its mood.

Brahms chose three verses from Goethe's eleven, for these were sufficient for his musical purposes. The first two are appropriately set in tones suitable to the misanthropist. The dark coloring of the solo alto voice probes the depths of brooding solitude. In the third verse the music changes from C minor to C major (with a momentary melodic switch to E flat) and the chorus supports the single voice in the confident measures:

Aber abseits, wer ist's?
In's Gebüsch verliert sich sein Pfad,
Hinter ihm schlagen
Die Sträucher zusammen,
Das Gras steht wieder auf,
Die Öde verschlingt ihn.

Ach, wer heilet die Schmerzen
Dess, dem Balsam zu Gift ward?
Der sich Menschenhass
Aus der Fülle der Liebe trank?

Erst verachtet, nun ein Verächter,
Zehrt er heimlich auf
Seinen eig'nen Wert
In ung'nügender Selbstsucht.

But who goes there alone?
In the brake from his pathway he strays,
After him clash
The branches together,
The grass rises again,
The desert engulfs him.

Who can comfort his anguish?
Who, if balsam be deathly?
If the hate of men
From the fulness of love be drained?

He that was scorned
Turned to a scorner,
Lonely now devours all he hath of worth
In a barren self-seeking.





NOTICE OF
CANCELLATION OF
THE EXCHANGE BETWEEN
THE PHILADELPHIA AND
BOSTON SYMPHONY
ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

Ist auf deinem Psalter,
Vater der Liebe, ein Ton
Seinem Ohre vernehmlich,
So erquickte sein Herz!
Öffne den umwölkten Blick
Über die tausend Quellen
Neben dem Durstenden
In der Wüste!

Bides there in thy Psalter,
All-loving Father, one strain
Can but come to his hearing,
O enlighten his heart!
Open his o'er-clouded eyes
Where are the thousand well-springs
Hard by the thirsty one
In the desert.

(Translation by R. H. Benson)

JOHANNES BRAHMS

Variations on a theme of Haydn op. 56a
Program note by John N. Burk

In the year 1870 K. F. Pohl showed Brahms a *Feldpartita* in B flat, published as Haydn's, one of six written for the military band of Prince Esterházy, and scored for two oboes, two horns, three bassoons, and the now obsolete band instrument, the serpent. Brahms was much taken with the theme of the second movement, marked, 'Chorale St Antonii', an old Austrian pilgrims' song. He copied it in his notebook and three years later made it familiar to the world at large in his set of variations. (The theme was more notable than Haydn's treatment of it, if the divertimento was actually Haydn's. H. C. Robbins Landon claims that it was not in his article 'The true and false Haydn' in the *Saturday Review of Literature* (August 25 1951). The six 'Littauer Divertimenti' are in the *Gymnasialbibliothek* in the Saxon town of Littau. They come under suspicion because the collection of manuscripts contains some copies not so indicated. 'It has now been established,' writes Mr Landon, 'that the whole series is spurious and that not one note was by Haydn. One of his students, perhaps Pleyel, was probably the real author.' This would challenge Brahms' title but not, of course, his choice of a good traditional tune.)

From the time that Schumann proclaimed Johannes Brahms in his twenties as a new force in music, a torch-bearer of the symphonic tradition, friends and foes waited to see what sort of symphony this 'musical Messiah' would dare to submit as a successor to Beethoven's mighty Ninth. The 'Hamburg John the Baptist' realized what was expected of him, and after his early piano concerto, which no audience accepted, and his two unassuming serenades, he coolly took his time and let his forces gather and mature for some twenty years before yielding to the supreme test by submitting his First symphony. This happened in 1877. Three years earlier, he tried out his powers of orchestration on a form less formidable and exacting than the symphony — a form which he had finely mastered in his extreme youth as composer for the piano — the theme with variations. In this, the first purely orchestral attempt of his maturity, Brahms, as usual when put on his mettle, took great pains perfectly to realize his aim. His abilities as orchestral colorist, so finely differentiated in each of the successive *Variations on a theme of Haydn*, could not but be apparent even to its first audiences.

At the first performance in Vienna, in November 1873, the reception was enthusiastic, and the critics only expressed their impatience that a symphony was not yet forthcoming from the vaunted 'Beethovener'. The variations were again played on December 10 in Munich, under Hermann Levi. They became inevitably useful in Brahms' round of concerts, and added appreciably to the reputation of the still hesitant symphonist.



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THE CONDUCTORS

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck*; he also directed the world premières of Weill's *Mahagonny*, Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic*. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislaw Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the country. In 1964 he and the Orchestra

made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. In the spring of this year he led the Boston Symphony's tour to Europe, conducting concerts in England, Germany, Austria, Spain and France.

Mr Steinberg has directed many recordings for the Deutsche Grammophon, RCA and Command labels. He is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since.

Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student.

The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the

Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

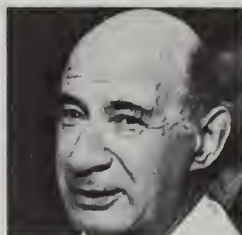
At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival.

He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. Seiji Ozawa became Music Director of the San Francisco Symphony last fall. He has made many recordings for RCA and Angel.

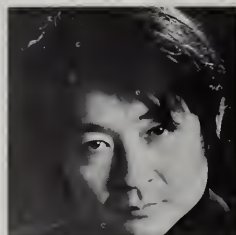
THE SOLOISTS

VLADIMIR ASHKENAZY, who appeared with the Boston Symphony most recently during the 1970 Berkshire Festival, was born in the Soviet Union in 1937. Beginning formal musical studies at the age of six, he entered the Central Music School in Moscow two years later. At the age of seventeen he won second prize at the Chopin competition in Warsaw, then enrolled at the Moscow State Conservatory. In 1956 he was awarded first prize in the Queen Elisabeth competition in Brussels. Tours to Belgium, Holland, Germany and Poland followed soon afterwards, and he made his debut in the United States in 1958. In 1962 he was joint First prize winner of the Tchaikovsky competition in Moscow. Since then Vladimir Ashkenazy has appeared regularly on

WILLIAM
STEINBERG



SEIJI
OZAWA



VLADIMIR
ASHKENAZY



recital tours and as soloist with the world's leading orchestras, among them the Chicago Symphony, the New York Philharmonic, the Toronto Symphony and the London Symphony. He has made many recordings on the London label.

ZARA NELSOVA, wife of pianist Grant Johannesen, comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with many of the world's major orchestras, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Berlin Philharmonic and L'Orchestre de la Suisse Romande among them. She has played at the Festival Casals, the Prague Festival and in the United States at Aspen, Tanglewood, Flagstaff and Stanford. A distinguished recitalist, she has made several coast-to-coast tours during recent seasons. Zara Nelsova has recorded for the London and Vanguard labels. She appeared most recently with the Boston Symphony in 1969.

MAUREEN FORRESTER, who appeared most recently with the Orchestra last year in performances of Mahler's *Das Lied von der Erde*, was born in Montreal. She showed musical talent very early, and made her formal debut at the age of twenty-three. In 1956 she auditioned for Bruno Walter, who invited her to sing with the New York Philharmonic under his direction, and the following year she made her debut not only with that orchestra but also with the Chicago, Pittsburgh, Detroit, Toronto and Montreal Symphonies. Meanwhile she had sung in many European countries. Maureen Forrester sang with the Boston Symphony for the first time in 1958, and recorded Mahler's *Songs of a wayfarer* and Beethoven's Ninth symphony for RCA with the Orchestra, directed by Charles Munch.

Since that time she has been heard in opera houses and concert halls through-

out the United States, Canada, South America, Europe, the Soviet Union, Israel, Australia, New Zealand and Japan. In recent seasons she has sung with the New York Philharmonic, the Chicago Symphony, the New York City Opera, the Handel Opera Festival, the Cleveland Orchestra, the Concertgebouw Orchestra, the San Francisco Opera, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra and many other of the world's leading orchestras. She has often appeared with the Bach Opera Group, and taken part in their international tours. Maureen Forrester has recorded for the RCA, Columbia, Westminster and Vanguard labels.

JOSEPH SILVERSTEIN, concertmaster of the Boston Symphony Orchestra since 1962, joined the Orchestra seven years earlier at the age of twenty-three, the youngest member at that time. Born in Detroit, he studied at the Curtis Institute in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He was a prize winner in the 1959 Queen Elisabeth of Belgium International Competition, and a year later won the Naumberg Foundation Award. Before coming to Boston he played in the orchestras of Houston, Denver and Philadelphia.

Joseph Silverstein has established an international reputation as soloist and as first violin of the Boston Symphony Chamber Players. In 1967 he led their tour to the Soviet Union, Germany and England, in 1969 a tour to the Virgin Islands and Florida, and earlier this year to England, France, Italy and Germany. During past seasons he has performed with the Orchestra concertos by Bartók and Stravinsky (which he has recorded for RCA), and by Bach, Beethoven, Brahms, Bruch, Schoenberg, Sibelius, Tchaikovsky and Viotti; the Brahms he also played with Leopold Stokowski and the American Symphony Orchestra in New York. During the 1970 Berkshire Festival he was soloist with the Boston Symphony in Stravinsky's Violin concerto in D.

He is violinist of the Boston Symphony String Trio and first violinist of the Boston Symphony String Quartet, and as violinist of the Boston Symphony Chamber Players Joseph Silverstein has made many re-

cordings of chamber music both for RCA and Deutsche Grammophon. Chairman of the Faculty of the Berkshire Music Center here at Tanglewood, he also teaches privately. Last year he received an honorary Doctorate of Music from Tufts University. During the 1969-1970 season he made his debut as conductor with the Boston Symphony and Boston Pops Orchestras.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring.

They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. They will appear again on several occasions at the 1971 Berkshire Festival.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society.

The BOSTON SYMPHONY CHAMBER PLAYERS, whose members are first-desk players of the Orchestra, have been performing together since 1964. During past seasons the Chamber Players have given concerts in many parts of the United States, from Boston to the Virgin Islands, from Florida to California. They have also made two international tours, the most recent this last spring, when they gave concerts in England, France, Italy and Germany. They have made many recordings for Deutsche Grammophon and RCA, one of which won a Grammy award. Their large repertoire ranges from the Baroque to the avant-garde.

ZARA
NELSOVA



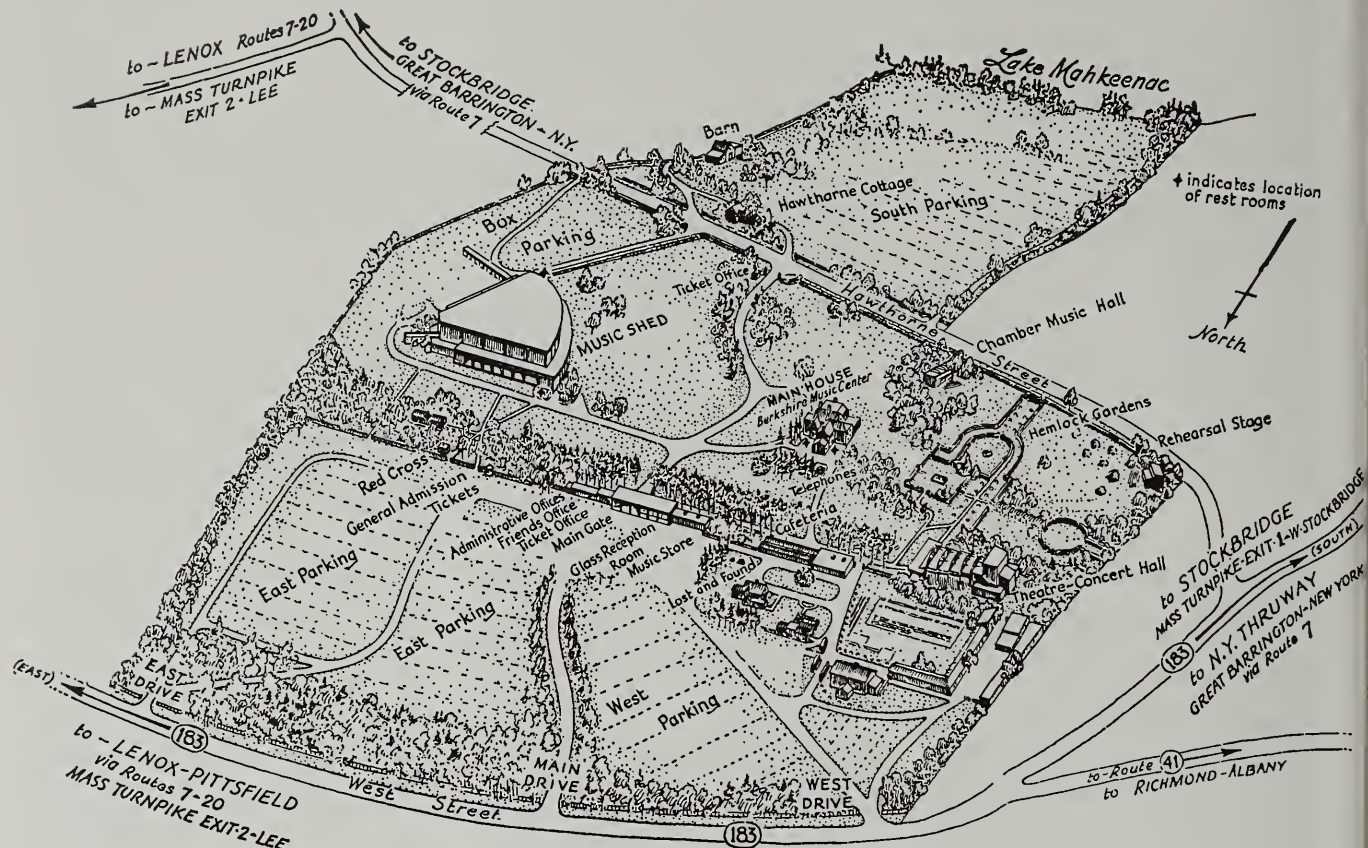
MAUREEN
FORRESTER



JOSEPH
SILVERSTEIN



TANGLEWOOD LENOX MASSACHUSETTS



LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

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RECENT RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA

conducted by WILLIAM STEINBERG

HOLST The Planets DG/2530102

conducted by ARTHUR FIEDLER

DVOŘÁK Symphony no. 9 'From the New World' RCA/LSC 3134

conducted by SEIJI OZAWA

ORFF Carmina Burana RCA/LSC 3161
(with EVELYN MANDAC, SHERRILL MILNES,
STANLEY KOLK and the NEW ENGLAND CON-
SERVATORY CHORUS)

conducted by ERICH LEINS DORF

BEETHOVEN The five piano concertos RCA/VCS 6417
(with ARTUR RUBINSTEIN)

conducted by MICHAEL TILSON THOMAS

IVES Three places in New England DG/2530048
RUGGLES Sun-treader

TCHAIKOVSKY Symphony no. 1 'Winter dreams' DG/2530078

PISTON Symphony no. 2 DG/2530103
SCHUMAN Violin concerto
(with PAUL ZUKOFSKY)

conducted by CLAUDIO ABBADO

DEBUSSY Nocturnes DG/2530038
RAVEL Daphnis et Chloé - suite no. 2
Pavane for a dead Infanta

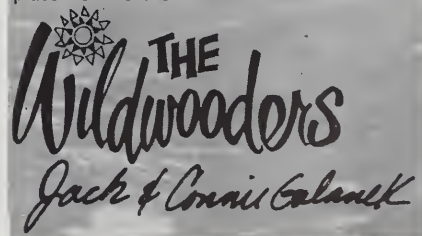
THE BOSTON SYMPHONY ORCHESTRA ON



AND



at Wildwood, our private, year-round Berkshire vacation community. Jack discovered this beautiful woodland while cruising timber for his dad's lumber company. He decided it was too rare and wonderful to be stripped, quit his job, and started building Wildwood. When I fell in love with Jack and Wildwood, I happily left the office towers of the big-expense-account advertising business, and came to be his helpmate (and sometimes ad writer) in the woods. Wildwood is 740 glorious acres of unspoiled woodland surrounding a big, clear, spring-fed lake. (No noisy, oily power boats allowed!) We've built docks and bathhouses, and you can sail, row, swim and fish to your heart's content. We have our own ski slope, a rustic community recreation center, and long, meandering trails through the birch, pine and laurel. We still have a limited number of modestly priced woodland and lakeside homesites for people — active or contemplative — who care deeply for our fast-disappearing outdoors. Wildwood is just down the road off Route 57 in Tolland. Stop by and visit while you're here. If you can't, drop a note to Jack and Connie Galanek, c/o Wildwood, Box 173, Granville, Mass., or call us at Tolland 258-4850. We'd love to tell you more about the place we love best in the world.



EVENTS & EXHIBITIONS IN AND AROUND THE BERKSHIRES

LENOX ARTS CENTER
Lenox

LENOX LIBRARY
Lenox

MUSIC MOUNTAIN
Falls Village, Connecticut

YALE CONCERTS
Norfolk, Connecticut

BERKSHIRE THEATRE FESTIVAL
Stockbridge

SHARON PLAYHOUSE
Sharon, Connecticut

WILLIAMSTOWN THEATRE
Williamstown

**JACOB'S PILLOW DANCE
FESTIVAL**
Lee

**BERKSHIRE COUNTY
HISTORICAL SOCIETY**
Pittsfield

BERKSHIRE MUSEUM
Pittsfield

**CHESTERWOOD STUDIO
MUSEUM**
Glendale

CLARK ART INSTITUTE
Williamstown

HANCOCK SHAKER VILLAGE
Hancock

**STOCKBRIDGE HISTORICAL
SOCIETY**
Stockbridge

NAUMKEAG
Stockbridge

MISSION HOUSE
Stockbridge

OLD CORNER HOUSE
Stockbridge

**WILLIAMS COLLEGE MUSEUM
OF ART**
Williamstown

*Details of these and other events
and exhibitions in the Berkshires
may be found in BERKSHIRE WEEK*

THE COMING WEEK AT TANGLEWOOD

Sunday July 18

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
for program see page 15

Monday July 19

8.30 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
SEIJI OZAWA *conductor*
BEETHOVEN *Symphony no. 4*
BARTÓK *Suite – Miraculous mandarin*

Wednesday July 21

2.30 pm
Theatre
BERKSHIRE MUSIC CENTER
YOUTH CONCERT

9 pm
West Barn
BERKSHIRE MUSIC CENTER
Music Theater

Thursday July 22

9 pm
West Barn
BERKSHIRE MUSIC CENTER
Music Theater

Friday July 23

7 pm
Shed
WEEKEND PRELUDE
Songs by Handel, Mozart, Wolf, Marx,
Mussorgsky and Tchaikovsky
SHERRILL MILNES *baritone*
JON SPONG *piano*

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *conductor*
BEETHOVEN *Overture 'Leonore no. 3'*
Violin concerto
ITZHAK PERLMAN
Symphony no. 5

Saturday July 24

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA
Open rehearsal

1.15 pm
Chamber Music Hall
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY YOUNG ARTISTS
CHAMBER MUSIC PROGRAM

2.30 pm
Chamber Music Hall
BERKSHIRE MUSIC CENTER
Vocal Concert

2.30 pm
West Barn
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE DANCE PROGRAM

Sunday July 25

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center

THE COMING WEEK AT TANGLEWOOD

Sunday July 25 (continued)

2.30 pm BOSTON SYMPHONY ORCHESTRA
Shed LEONARD BERNSTEIN conductor
in memory of Serge Koussevitzky
BEETHOVEN Missa solennis
ARLENE SAUNDERS
FLORENCE KOPLEFF
WILLIAM COCHRAN
SHERRILL MILNES
TANGLEWOOD FESTIVAL CHORUS

8.30 pm BERKSHIRE MUSIC CENTER
West Barn BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE DANCE PROGRAM

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE FESTIVAL FIFTH AND SIXTH WEEKS

FIFTH WEEK

July 30 **Friday**
7 pm Prelude
BERKSHIRE BOY CHOIR
9 pm BOSTON SYMPHONY
ORCHESTRA
MICHAEL TILSON THOMAS
COPLAND Appalachian spring
RUGGLES Sun-treader
STRAVINSKY Scherzo à la russe
TCHAIKOVSKY Music from 'Swan Lake' –
Act 3

July 31 **Saturday**
10.30 am BOSTON SYMPHONY
ORCHESTRA
Open rehearsal
8.30 pm BOSTON SYMPHONY
ORCHESTRA
SEIJI OZAWA
HAYDN Symphony no. 96 in D
'Miracle'
PROKOFIEV Piano concerto no. 3
BYRON JANIS
TAKEMITSU Cassiopeia
STOMU YAMASH'TA

August 1 **Sunday**
2.30 pm BOSTON SYMPHONY
ORCHESTRA
DANIEL BARENBOIM
SCHUBERT Overture to 'Rosamunde'
LALO Symphonie espagnole
PINCHAS ZUKERMAN
TCHAIKOVSKY Symphony no. 4

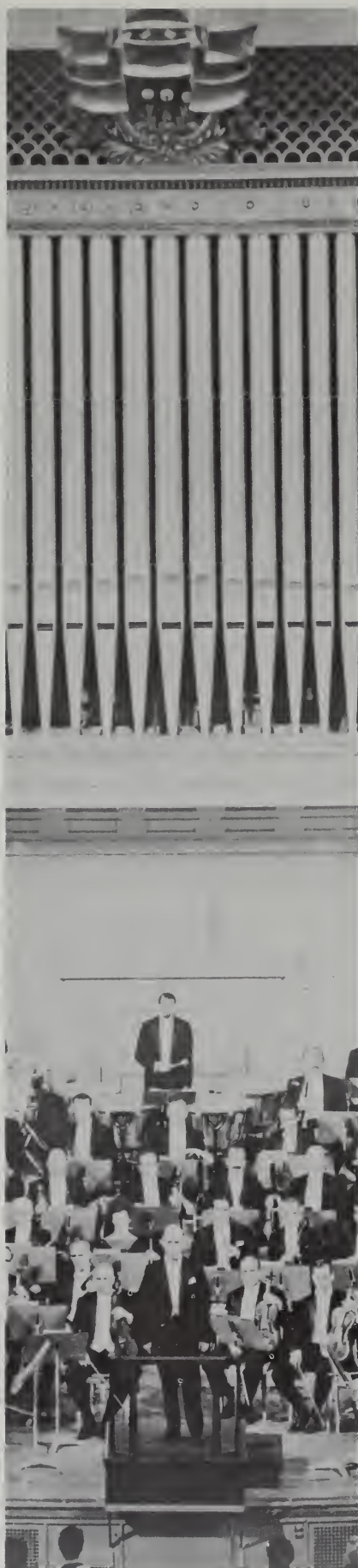
SIXTH WEEK

August 6 **Friday**
7 pm Prelude
Songs by Schubert, Liszt,
Strauss, Bach and Berg
PHYLLIS CURTIN soprano
RYAN EDWARDS piano
9 pm BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
Introduction and allegro for
strings
H. WOOD Cello concerto
ZARA NELSOVA
DVOŘÁK Symphony no. 7

August 7 **Saturday**
10.30 am BOSTON SYMPHONY
ORCHESTRA
Open rehearsal
8.30 pm BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
Concert music for strings
and brass
SCHULLER Five bagatelles for orchestra
BRUCKNER Symphony no. 7

August 8 **Sunday**
2.30 pm BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
MOZART Kyrie in D minor K. 341
Piano concerto in C K. 503
STEPHEN BISHOP
Requiem K. 626
BENITA VALENTE
BEVERLY WOLFF
KENNETH RIEGEL
ROBERT HALE
TANGLEWOOD FESTIVAL
CHORUS

programs subject to change



BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Associate Conductor*



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6 Thursday open rehearsals

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ANDREW RAE BURN
Program Editor

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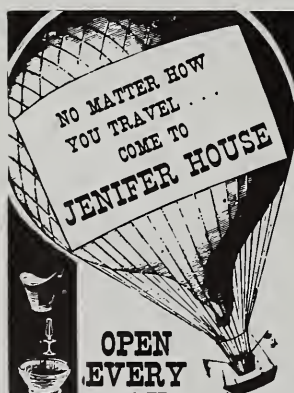
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concertmaster
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Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Freddy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos

Jules Eskin
Philip R. Allen chair
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Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
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flutes

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piccolo

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oboes

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John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

clarinets

Harold Wright
Pasquale Cardillo
Peter Hadcock
E♭ clarinet

bass clarinet

Felix Viscuglia

bassoons

Sherman Walt
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Matthew Ruggiero

contra bassoon

Richard Plaster

horns

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David Ohanian
Thomas Newell
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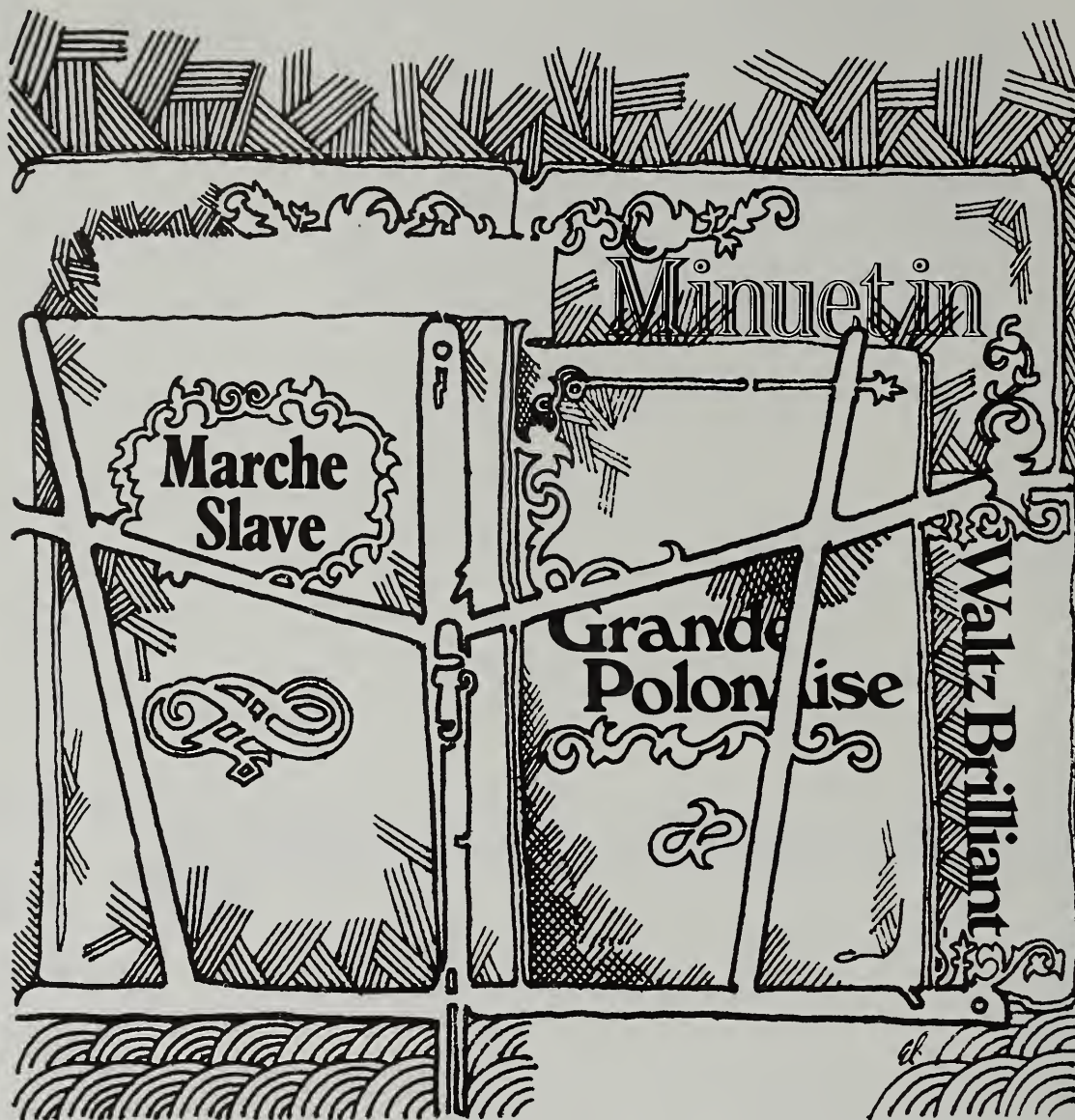
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FESTIVAL INFORMATION

A **map of Tanglewood**, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 23 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

SHERRILL MILNES *baritone*

JON SPONG *piano*

HANDEL
1685-1759

See the raging flames (from 'Joshua')

MOZART
1756-1791

Un bacio di mano K. 541

Rivolgete a lui lo sguardo K. 584

WOLF
1860-1903

Der Feuerreiter

Verborgenheit

Der Tambour

MARX
1882-1964

Hat Dich die Liebe berührt

Der Ton

MUSSORGSKY
1839-1881

Shaklovity's aria from 'Khovanshchina'

TCHAIKOVSKY
1840-1893

Prince Yeletsky's aria from 'Pique Dame'

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 23 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BEETHOVEN

*Overture 'Leonore no. 3' op. 72b

*Violin concerto in D op. 61

Allegro ma non troppo

Larghetto

Rondo

ITZHAK PERLMAN

intermission

*Symphony no. 5 in C minor op. 67

Allegro con brio

Andante con moto

Allegro —

Allegro

The program notes for this evening's concert begin on page 16

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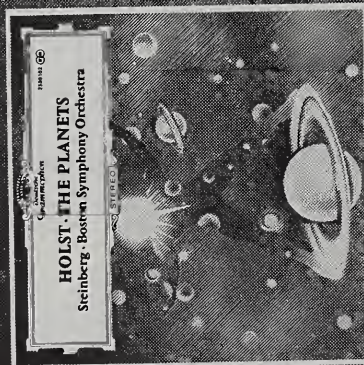
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 24 1971 at 6 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

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BERJ ZAMKOCHIAN

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1685-1750

Toccatà in F S. 540

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Vivace

Lento

Allegro

Fugue in G (à la gigue) S. 577

Chorale preludes

Wachet auf, ruft uns die Stimme S. 645

Wenn wir in höchsten Nöten sein S. 668

played in memory of Charles Munch

LISZT
1811-1886

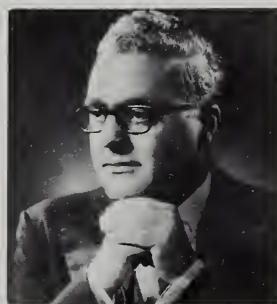
Introduction and fugue on the
chorale 'Ad nos, ad salutarem undam'

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THE SOLOIST

BERJ ZAMKOCHIAN was born and educated in Boston. He studied organ with George Faxon at the New England Conservatory of Music, and during his years of graduate study there served on the organ faculty. Since 1957 he has played organ for the Boston Symphony and Boston Pops Orchestras, often appearing as soloist with both orchestras. Under the direction of Charles Munch he recorded the Organ concerto of Poulenc with the Boston Symphony for RCA.



During his career he has toured throughout the United States and Canada, and to Europe and Asia. In 1965 he became the first American organist to tour the Soviet Union, where he played concerts in Moscow, Leningrad and Erevan. Last December he played the dedicatory recital of the second largest organ in the USSR, in the Philharmonic Hall of Erevan. At the same time he played for the dedication of the newly installed organ in the Cathedral of Etchmiadzin, reputed to be the primatial church of Christendom, built in the year 301.

Berj Zamkochian has served on the faculties of Boston College and Regis College, and was appointed two years ago the University organist-in-residence at the former. In September this year he leaves for his eighth tour of the Soviet Union, playing concerts also in London and Birmingham, England, and in Vienna, Austria.



TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 24 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

BEETHOVEN

Overture to 'König Stephan' op. 117

*Symphony no. 3 in E flat op. 55 'Eroica'

Allegro con brio

Marcia funebre: adagio assai

Scherzo: allegro vivace

Finale: allegro molto

intermission

*Symphony no. 7 in A op. 92

Poco sostenuto – vivace

Allegretto

Presto – assai meno presto – tempo primo

Allegro con brio

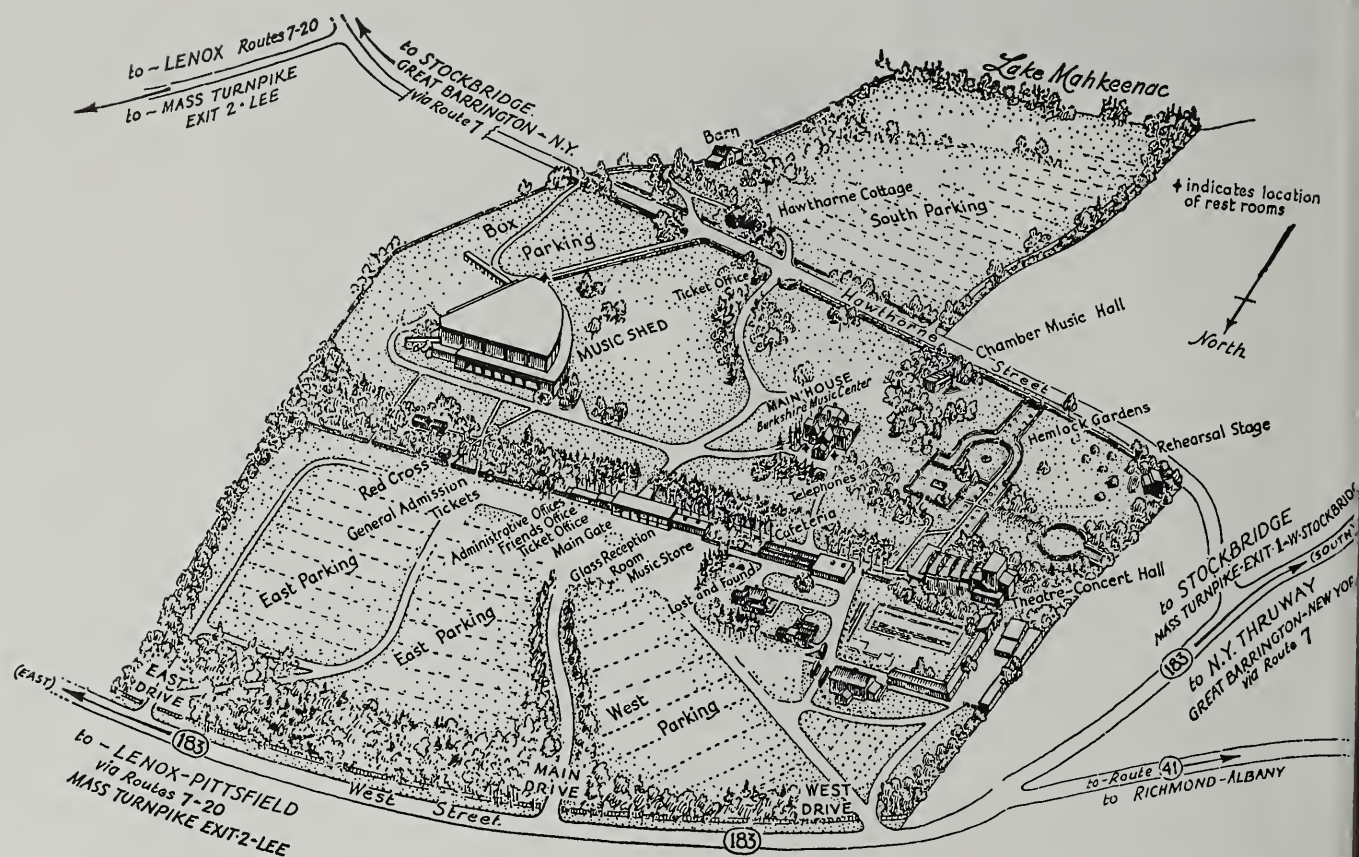
The program notes for this evening's concert begin on page 19

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The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

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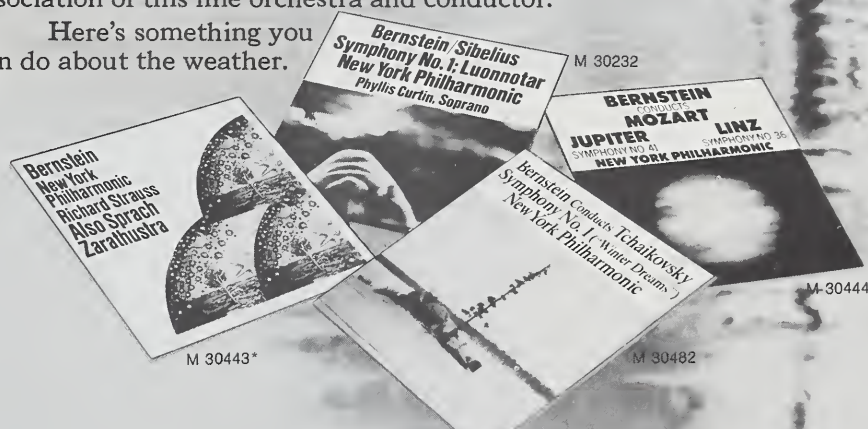
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Tanglewood 1940's—Leonard Bernstein with Serge Koussevitzky after conducting a Boston Symphony Orchestra performance



Tanglewood 1970—Leonard Bernstein rehearses the Tanglewood Festival Chorus



Tanglewood 1970—Leonard Bernstein conducts the Boston Symphony Orchestra



Tanglewood 1970—Leonard Bernstein rehearses the Berkshire Music Center Orchestra

TANGLEWOOD 1971



Sunday July 25 1971

Due to Florence Kopleff's sudden illness, her colleague MAUREEN FORRESTER has kindly agreed, at very short notice, to sing the solo contralto part in the *Missa solennis* of Beethoven.

MAUREEN FORRESTER, who appeared with the Boston Symphony Orchestra last weekend in a performance of the *Alto rhapsody* of Brahms, was born in Montreal. She showed musical talent very early, and made her formal debut at the age of twenty-three. In 1956 she auditioned for Bruno Walter, who invited her to sing with the New York Philharmonic under his direction, and the following year she made her debut not only with that orchestra but also with the Chicago, Pittsburgh, Detroit, Toronto and Montreal Symphonies. Meanwhile she had sung in many European countries. Maureen Forrester sang with the Boston Symphony for the first time in 1958, and recorded Mahler's *Songs of a wayfarer* and Beethoven's Ninth symphony for RCA with the Orchestra, directed by Charles Munch.

Since that time she has been heard in opera houses and concert halls throughout the United States, Canada, South America, Europe, the Soviet Union, Israel, Australia, New Zealand and Japan. In recent seasons she has sung with the New York Philharmonic, the Chicago Symphony, the New York City Opera, the Handel Opera Festival, the Cleveland Orchestra, the Concertgebouw Orchestra, the San Francisco Opera, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra and many other of the world's leading orchestras. She has often appeared with the Bach Opera Group, and taken part in their international tours. Maureen Forrester has recorded for the RCA, Columbia, Westminster and Vanguard labels.





TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Sunday July 25 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

LEONARD BERNSTEIN *conductor*

IN MEMORY OF SERGE KOUSSEVITZKY

BEETHOVEN

Missa solemnis in D op. 123

Kyrie: assai sostenuto (mit Andacht) – andante assai ben marcato – tempo primo

Gloria: allegro vivace – larghetto – allegro maestoso – allegro ma non troppo e ben marcato – poco più allegro – presto

Credo: allegro ma non troppo – adagio – andante – adagio espressivo – allegro – allegro molto – allegro ma non troppo – allegretto ma non troppo – allegro con moto – grave

Sanctus: adagio (mit Andacht) – allegro pesante – presto – Praeludium: sostenuto ma non troppo – andante molto cantabile

Agnus Dei: adagio – allegretto vivace – allegro assai – presto – tempo primo

ARLENE SAUNDERS *soprano*

FLORENCE KOPLEFF *contralto*

WILLIAM COCHRAN *tenor*

SHERRILL MILNES *bass*

TANGLEWOOD FESTIVAL CHORUS

TANGLEWOOD CHOIR

John Oliver *director*

BERJ ZAMKOCHIAN *organ*

There will be no intermission

The program note for this afternoon's concert begins on page 26

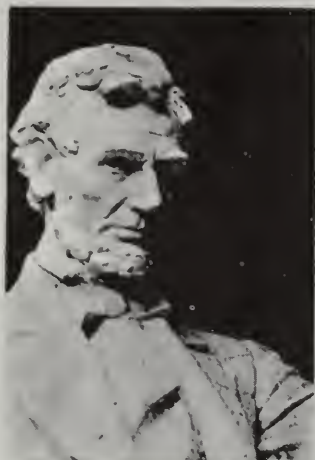
The text and translation of the *Missa solemnis* are printed on pages 28 and 29

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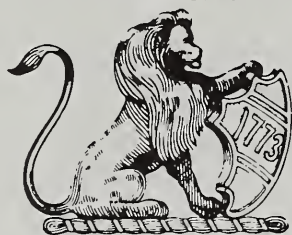
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Program notes for Friday July 23

LUDWIG VAN BEETHOVEN

Overture 'Leonore no. 3' op. 72b

Program note by Andrew Raeburn

On November 13 1805 Napoleon Bonaparte's troops marched into Vienna. Seven days later the first performance of Beethoven's only opera *Fidelio* was given at the Theater-an-der-Wien 'before stalls full of French officers'. Many of the regular patrons had fled the city, the novelty of the piece did not appeal to the French military, and after two further performances, on November 21 and 22, Beethoven withdrew the opera. It was hardly an auspicious time to present a difficult new piece, and it did not help that none of the principal singers was more than mediocre. (The American première of the first version was given here at Tanglewood by the Boston Symphony Orchestra, conducted by Erich Leinsdorf, on August 5 1967.)

The critic of Leipzig's *Allgemeine Musikalische Zeitung* was unenthusiastic: 'The oddest among the odd products of last month was surely Beethoven's opera *Fidelio*, which we had been eagerly awaiting. The piece was given for the first time on November 20, but was received very coldly. . . . The performance itself was not of the first rank. Mlle Milder has neither sufficient emotional strength nor liveliness for the role of *Fidelio*, despite her beautiful voice, and Demmer [Florestan] sang almost consistently flat. All this, together with the general situation, will explain why the opera was given only three times.'

Beethoven conducted the three original performances, but was thoroughly unhappy with them. Following the advice of well-intentioned friends, he made revisions (mostly cuts), and the second version of *Fidelio* was presented at the same theatre on March 29 1806. This time there were four performances. Beethoven was still dissatisfied: in a letter to Sebastian Meier, his brother-in-law, who sang the role of Pizarro, he wrote on April 10, the day of the final performance that spring:

'I beg you ask Herr von Seyfried to conduct my opera today. I should like to look at and hear it from a distance. At least my patience will not be so sorely tried as if I have to hear my music botched from nearby! I cannot help believing it is done on purpose. I shall not say anything about the wind instruments but every *pianissimo*, every *crescendo*, *decrescendo*, every *forte*, every *fortissimo* has been eliminated from my opera; at any rate they are disregarded. One really loses delight in composing anything at all when one hears this kind of performance. . . .

'P.S. If the opera is to be given again the day after tomorrow, we must certainly have another rehearsal tomorrow, if only with piano, or it will get even worse.'

For more than seven years Beethoven put *Fidelio* aside. Then, early in 1814, the opportunity for another revival presented itself. Georg Friedrich Trietschke, the stage manager and poet of the Kärntnertor-Theater, revised the libretto, and Beethoven set to work once again on the score. The première of the opera as it is best known today was given at Trietschke's theatre on May 23. It was triumphantly successful.

For the first production of 1805 Beethoven wrote the overture now known as 'Leonore no. 2'. The following year the revised version began with 'Leonore no. 3', a piece even more elaborately constructed than its precursor. For the 1814 production Beethoven realized that so long and formal a piece was out of place before the first act, and wrote the overture now called 'Fidelio', a shorter and simpler piece which is theatrically a more effective prelude to the domestic atmosphere of the first scene, in which Marcelline, daughter of Seville Prison's chief warder, does her ironing, while the turnkey Jaquino vainly proposes marriage.

The overtures for the two earlier versions, masterpieces both, are happily now staples of the symphonic repertoire. *Leonore no. 3* is often played also in the opera house before the curtain goes up on the last act of *Fidelio*.

There are two recordings of Leonore no. 3 by the Boston Symphony Orchestra available on the RCA label: one is conducted by Charles Munch, the other by Erich Leinsdorf.

LUDWIG VAN BEETHOVEN

Violin concerto in D op. 61

Program note by John N. Burk

The Violin concerto belongs to the prodigiously abundant year of the Fourth symphony, the 'Rasoumowsky' quartets, the first revision of *Fidelio*, the Piano sonata in F minor, the Thirty-two variations in C minor, and if Thayer's theory is accepted, the Fourth Piano concerto. Among these the Violin concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr Bertolini gave to Otto Jahn in support of his claim that 'Beethoven never finished commissioned works until the last minute'. According to another witness, cited by Thayer, Clement played the concerto 'at sight'.

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

'Dear Clement

Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great—the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.

Wholly your friend
L. v. Beethoven'

Paul David reports contemporary opinion to the effect that 'his style was not vigorous, nor his tone very powerful; gracefulness and tenderness of expression were its main characteristics. His technical skill appears to have been extraordinary. His intonation was perfect in the most hazardous passages, and his bowing of the greatest dexterity.' On the other hand, there are evidences of the meretricious in Clement, who was exploited as a boy wonder from the age of nine, and who liked to exhibit such feats as playing long stretches of an oratorio from memory, note for note, upon the piano, after hearing it two or three times. At the concert where he played Beethoven's concerto, he edified the audience with a fantasia of his own, in which he held his instrument upside down. In any case, Beethoven must have respected the position of Clement as a prominent conductor in Vienna, to whom fell the direction of his first two symphonies, his *Mount of Olives*, and other works. Nor could Beethoven have forgotten that he was leader of the violins at the theater which had lately produced *Fidelio* and from which further favors might be expected. It should be noted, nevertheless, that not Clement, but Beethoven's friend Stephan von Breuning, received the dedication of the piece on its publication in 1809. Beethoven's transcription of it into a concerto for pianoforte and orchestra bore the dedication to Madame von Breuning. He had made this artistically doubtful arrangement at the order of Muzio Clementi.

Jascha Heifetz has recorded the Violin concerto with the Orchestra for RCA Records, Charles Munch conducting.

The cadenzas which Itzhak Perlman plays are by Fritz Kreisler.

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LUDWIG VAN BEETHOVEN
Symphony no. 5 in C minor op. 67
Program note by John N. Burk

Something in the direct impelling drive of the first movement of the C minor symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hidebound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistance quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess.

Even if the opening movement could have been denied, the tender melodic sentiment of the Andante was more than enough to offset conservative objections to 'waywardness' in the development, and the lilting measures of the scherzo proper were more than enough to compensate the 'rough' and puzzling Trio. The joyous, marchlike theme of the finale carried the symphony on its crest to popular success, silencing at length the objections of those meticulous musicians who found that movement 'commonplace' and noisy. Certain of the purists, such as Louis Spohr, were outraged at hearing the disreputable tones of trombones and piccolo in a symphony. But Spohr could not resist Beethoven's uncanny touch in introducing a reminiscence of the scherzo before the final coda. Even Berlioz, who was usually with Beethoven heart and soul, felt called upon to make a half-apology for the elementary finale theme. It seemed to him that the repetitiousness of the finale inevitably lessened the interest. After the magnificent first entrance of the theme, the major tonality so miraculously prepared for in the long transitional passage, all that could follow seemed to him lessened by comparison, and he was forced to take refuge in the simile of a row of even columns, of which the nearest looms largest.

It has required the weathering of time to show the Beethoven of the Fifth symphony to be in no need of apologies, to be greater than his best champions suspected. Some of its most enthusiastic conductors in the century past seem to have no more than dimly perceived its broader lines, misplaced its accents, under or over shot the mark when they attempted those passages which rely upon the understanding and dramatic response of the interpreter. Wagner castigated those who hurried over the impressive, held E flat in the second bar, who sustained it no longer than the 'usual duration of a forte bow stroke'.

Many years later, Arthur Nikisch was taken to task for over-prolonging those particular holds. Felix Weingartner, in 1906, in his 'On the Performance of the Symphonies of Beethoven', felt obliged to warn conductors against what would now be considered unbelievable liberties, such as adding horns in the opening measures of the symphony. He also told them to take the opening eighth notes in tempo, and showed how the flowing contours of the movement must not be obscured by false accentuation.

Those — and there is no end of them — who have attempted to describe the first movement have looked upon the initial four-note figure with its segregating hold, and have assumed that Beethoven used this fragment, which is nothing more than a rhythm and an interval, in place of a theme proper, relying upon the slender and little used 'second theme' for such matters as melodic continuity. Weingartner and others after him have exposed this fallacy, and what might be called the enlightened interpretation of this movement probably began with the realization that Beethoven never devised a first movement more conspicuous for graceful symmetry and even, melodic flow. An isolated tile cannot explain a mosaic, and the smaller the tile unit, the more smooth and delicate of line will be the complete picture. Just so does Beethoven's briefer 'motto' build upon itself to produce long and regular melodic periods. Even in its first bare statement, the 'motto' belongs conceptually to an eight-measure period, broken for the

moment as the second fermata is held through an additional bar. The movement is regular in its sections, conservative in its tonalities. The composer remained, for the most part, within formal boundaries. The orchestra was still the orchestra of Haydn, until, to swell the jubilant outburst of the finale, Beethoven resorted to his trombones.

The innovation, then, was in the character of the musical thought. The artist worked in materials entirely familiar, but what he had to say was astonishingly different from anything that had been said before. As Sir George Grove has put it, he 'introduced a new physiognomy into the world of music'. No music, not even the 'Eroica', had had nearly the drive and impact of this first movement.

The *Andante con moto* (in A flat major) is the most irregular of the four movements. It is not so much a theme with variations as free thoughts upon segments of a theme with certain earmarks and recurrences of the variation form hovering in the background.

The third movement (allegro, with outward appearance of a scherzo) begins *pianissimo* with a phrase the rhythm of which crystallizes into the principal element, in *fortissimo*. The movement restores the C minor of the first and some of its rhythmic drive. But here the power of impulsion is light and springy. In the first section of the Trio in C major (the only part of the movement which is literally repeated) the basses thunder a theme which is briefly developed, fugally and otherwise. The composer begins what sounds until its tenth bar like a da capo. But this is in no sense a return, as the hearer soon realizes. The movement has changed its character, lost its steely vigor and taken on a light, skimming, mysterious quality. It evens off into a *pianissimo* where the suspense of soft drum beats prepares a new disclosure, lightly establishing (although one does not realize this until the disclosure comes) the quadruple beat. The bridge of mystery leads, with a sudden tension, into the tremendous outburst of the Finale, chords proclaiming C major with all of the power an orchestra of 1807 could muster. Traditional preconceptions are swept away in floods of sound, joyous and triumphant. At the end of the development the riotous chords cease and in the sudden silence the scherzo, in what is to be a bridge passage, is recalled. Again measures of wonderment fall into the sense of a coda as the oboe brings the theme to a gentle resolution. This interruption was a stroke of genius which none could deny, even the early malcontents who denounced the movement as vulgar and blatant — merely because they had settled back for a rondo and found something else instead. The Symphony which in all parts overrode disputation did so nowhere more unanswerably than in the final coda with its tumultuous C major.

Program notes for Saturday July 24 by John N. Burk

LUDWIG VAN BEETHOVEN 1770-1827
Overture to 'König Stephan' op. 117

When the new theatre at Budapest was being completed, Beethoven was asked to supply music for its opening. He responded by composing overtures and incidental music, including choruses, for two dramatic pieces called a 'Vorspiel' and 'Nachspiel'. Both plays were written for the occasion by Augustus von Kotzebue. Heinrich von Collin, the author of *Coriolan*, for which Beethoven had already composed an overture, had been asked to contribute the plays, but refused. Kotzebue, the more prolific writer of two hundred plays, accepted the commission. The prelude was called 'Ungerns erster Wohlthäter' ('Hungary's first benefactor'), and the second piece, 'Die Ruinen von Athen' ('The ruins of Athens'). The first drama presented King Stephen as ruler of Hungary on a battlefield near Budapest, seated upon a throne and surrounded by his nobles. His enemy Gyula had been defeated in battle and was brought in in

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chains, but was pardoned by the King who was at the point of embracing Christianity. A golden crown sent by the Pope was brought in by ambassadors and placed upon his brow. It was in the year 1000 that Stephen was so honored by Rome and given the title 'Apostolic King'. The King was canonized by Pope Gregory VII in 1078.

The music was well received in Budapest, and accounted 'excellent and very original, wholly worthy of the master'. Beethoven wrote to Kotzebue previous to the performances expressing an 'ardent desire to possess an opera from your unique dramatic genius, whether romantic or quite serious; heroic, comic, sentimental: in short, whatever pleases you I will accept with pleasure. Certainly I should most like a big historical subject, and especially from the Dark Ages, for example, about Attila, etc. However, I will accept with thankfulness, whatever be the subject, anything that comes from your poetic soul, which I will transfer to my musical soul.' If Beethoven had had a more definite idea for an opera, something might have come of this.

The enthusiasm of the Hungarians for their patriotic subject and ceremony was not shared elsewhere when this Overture was performed. The composer sent three overtures in July 1815 to Charles Neate for the Philharmonic Society of London. They were the overtures to *King Stephen*, *The ruins of Athens*, and *Namensfeier*. The English admirers of Beethoven who had expected three new overtures and who had already heard the Overture to *Egmont*, were disappointed to receive works which had already fulfilled obligations elsewhere and which they found 'unworthy' of the composer.

The Overture, which is the key of E flat, has a slow introduction which is repeated in part later, in contrast to the main body of the work which is in presto tempo. The principal theme is evidently an approximation of Hungarian gypsy music, and a second theme in B flat, introduced by the flutes and clarinets, has been pointed out as suggestive of the choral theme from the Ninth symphony, for which at this time Beethoven had made his first sketches.

LUDWIG VAN BEETHOVEN 1770-1827

Symphony no. 3 in E flat op. 55 'Eroica'

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own — this in varying degree, but most strikingly in the Third.

Beethoven's remark to Krumpholtz in 1802 while sketching his Third symphony that he was taking a 'new road' is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title '*Neue Bahnen*' [New paths], he was going too far if he had in mind Beethoven's '*Neuen Weg*'. Brahms' First symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The

Eroica was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings — they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his 'new road' with conscious purpose or awareness of making an aesthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion.

Schubert wrote several which had a few amateur performances or none at all while he lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica*, Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic 'Heiligenstadt Testament', that he probably made his first sketches for the *Eroica*.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf & Härtel, that it was 'really entitled Bonaparte', he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.

The threat of deafness was a spur to set him on his 'new road', but this alone cannot begin to account for the intrepidity of the artist, nor for the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Beethoven's Symphony no. 3 for RCA.





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LUDWIG VAN BEETHOVEN

Symphony no. 7 in A op. 92

Program note by John N. Burk

Beethoven was long in the habit of wintering in Vienna proper, and summering in one or another outlying district, where woods and meadows were close at hand. Here the creation of music would closely occupy him, and the Seventh symphony is no exception. It was in the summer of 1812 that the work was completed. Four years had elapsed since the *Pastoral* symphony, but they were not unproductive years, and the Eighth was to follow close upon the Seventh, being completed in October 1812. Beethoven at that time had not yet undertaken the devastating cares of a guardianship, or the lawsuits which were soon to harass him. His deafness, although he still attempted to conduct, allowed him to hear only the louder tones of an orchestra. He was not without friends. His fame was fast growing, and his income was not inconsiderable, although it showed for little in the haphazard domestic arrangements of a restless bachelor.

The sketches for the Seventh Symphony are in large part indeterminate as to date, although the theme of the Allegretto is clearly indicated in a sketchbook of 1809. Grove is inclined to attribute the real inception of the work to the early autumn of 1811, when Beethoven staying at Teplitz, near Prague, 'seems to have enjoyed himself thoroughly—in the midst of an intellectual and musical society—free and playful, though innocent.

'Varnhagen von Ense and the famous Rahel, afterwards his wife, were there; the Countess von der Recke from Berlin; and the Sebalds, a musical family from the same city, with one of whom, Amalie, the susceptible Beethoven at once fell violently in love, as Weber had done before him; Varena, Ludwig Löwe the actor, Fichte the philosopher, Tiedge the poet, and other poets and artists were there too; these formed a congenial circle with whom his afternoons and evenings were passed in the greatest good-fellowship and happiness.' There was more than one affair of the heart within the circle, and if the affairs came to no conclusion, at least they were not uncondusive to musical romancing. 'Here, no doubt,' Grove conjectures, 'the early ideas of the Seventh symphony were put into score and gradually elaborated into the perfect state in which we now possess them. Many pleasant traits are recorded by Varnhagen in his letters to his fiancée and others. The coy but obstinate resistance which Beethoven usually offered to extemporising he here laid entirely aside, and his friends probably heard, on these occasions, many a portion of the new Symphony which was seething in his heart and brain, even though no word was dropped by the mighty player to enlighten them.'

It would require more than a technical yardstick to measure the true proportions of the Seventh symphony—the sense of immensity which it conveys. Beethoven seems to have built up this impression by wilfully driving a single rhythmic figure through each movement, until the music attains (particularly in the body of the first movement, and in the Finale) a swift propulsion, an effect of cumulative growth which is akin to extraordinary size. The three preceding symphonies have none of this quality—the slow movement of the Fourth, many parts of the *Pastoral* are static by comparison. Even the Fifth symphony dwells in violent dramatic contrasts which are the antithesis of sustained, expansive motion. Schubert's great Symphony in C major, very different of course from Beethoven's Seventh, makes a similar effect of grandeur by similar means in its Finale.

The long introduction (Beethoven had not used one since his Fourth symphony) leads, by many repetitions on the dominant, into the main body of the movement, where the characteristic rhythm, once released, holds its swift course, almost without cessation, until the end of the movement. Where a modern composer seeks rhythmic interest by rhythmic variety and complexity, Beethoven keeps strictly to his repetitious pattern, and with no more than the spare orchestra of Mozart to work upon finds variety through his inexhaustible invention. It is as if the rhythmic germ has taken hold of his imagination and, starting from the merest fragment, expands and looms, leaping through every part of the orchestra, touching a new magic of beauty at every unexpected

turn. Wagner called the symphony 'the Dance in its highest condition; the happiest realization of the movements of the body in an ideal form.' If any other composer could impel an inexorable rhythm, many times repeated, into a vast music — it was Wagner.

In the Allegretto Beethoven withholds his headlong, capricious mood. But the sense of motion continues in this, the most agile of his symphonic slow movements (excepting the entirely different Allegretto of the Eighth). It is in A minor, and subdued by comparison, but pivots no less upon its rhythmic motto, and when the music changes to A major, the clarinets and bassoons setting their melody against triplets in the violins, the basses maintain the incessant rhythm.

The third movement is marked simply 'presto', although it is a scherzo in effect. The whimsical Beethoven of the first movement is still in evidence, with sudden outbursts, and alternations of fortissimo and piano. The trio, which occurs twice in the course of the movement, is entirely different in character from the light and graceful presto, although it grows directly from a simple alternation of two notes half a tone apart in the main body of the movement. Thayer reports the refrain, on the authority of the Abbé Stadler, to have derived from a pilgrims' hymn familiar in Lower Austria.

The Finale has been called typical in the 'unbuttoned' (*aufgeknöpft*) Beethoven. Grove finds in it, for the first time in his music, 'a vein of rough, hard, personal boisterousness, the same feeling which inspired the strange jests, puns and nicknames which abound in his letters'. Schumann calls it 'hitting all round' (*schlagen um sich*). 'The force that reigns throughout this movement is literally prodigious, and reminds one of Carlyle's hero Ram Dass, who had "fire enough in his belly to burn up the entire world."' Years ago the resemblance was noted between the first subject of the Finale and Beethoven's accompaniment to the Irish air *Nora Creina*, which he was working upon at this time for George Thomson of Edinburgh.

The Boston Symphony Orchestra, conducted by Erich Leinsdorf, has recorded Beethoven's Symphony no. 7 for RCA.

Sunday July 25

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SERGE KOUSSEVITZKY'S ADDRESS

TO THE BERKSHIRE MUSIC CENTER, JULY 4 1949

The fact that we live in an extraordinary age cannot be overlooked. The physicist calls it the atomic age; the mystic sees in it the approach of apocalyptic times; the world-view of the musician must encompass both, — for the musician holds his head in the clouds, and his feet on the ground. His creative vision and inspiration carry him above and



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beyond his times; yet his work marks his epoch and leaves 'foot-prints on the sands of time'. In our eventful and disturbing age, we traverse a world of unrest, of changing values and crumbling frontiers. Within this year we witnessed the loss of independence of several countries; the expansion of power of others; the advent of a new state born of ancient roots in blood and strife; the slaying of one, who has truly been called the apostle of peace, by the hand of a fellow countryman. We further witnessed an act of moral injustice, committed against the creative freedom and genius in our own artistic realm. Shall we remain silent when art is attacked at its very roots and when abnormal pressure is allowed to take the place of truth?

We well know that art cannot be subjected to conditions of spiritual dependence: art cannot be dominated by external influences and crushed under the thumb of the mass. Who can judge the creative artist? Who has the temerity to condemn and morally persecute him, and lead him to surrender his personal independence and judgment? The sound criterion of a judge or critic of art should be both high and deep: a critic of art must not only possess high integrity and knowledge, but also a profound insight into the creative work and mind. He must strive to develop, within himself, the power of penetration and illuminating sensitivity, so that he can perceive the mystery of the creative state and process, and from that basic perception he will proceed to build up a constructive criticism. Narrow-mindedness, subjectivity of views and submission to ideals other than the pursuit of truth, have no place in constructive criticism and authoritative judgment of the Arts. The loss of freedom brought upon the creative artist by external negative forces, is equivalent to the loss of life and to spiritual strangulation. But let the artist be on guard against no lesser dangers caused by his inner lack of moral fortitude, — which can be fatal and suicidal. A creative act — when truly creative — is always a mystery. If a creative artist is governed by motives other than the urge to create, he lowers his moral standard and loses the most precious thing of all — his creative freedom.

This is especially true in music. If a composer falls to the lure of predominant material interests, he clips the wings of his spiritual flight and creativity. The work of a composer cannot be weighed down and defeated by material ends. His aims and vision impel him to create an ethical, pure and elevated world — a world in which man can recover dignity, moral courage and spiritual force. Beethoven described music as 'the entrance into the higher world of knowledge which comprehends mankind but which mankind cannot comprehend.' We musicians are initiated into this higher order of knowledge; we are deeply aware of the transcendent power of music. Not by an armor of steel shall we help to restore faith to man, but by the pure, untarnished metal of our art. We shall not promise bread, work and housing to crowds, for we are not invested with the power of the ageless great inquisitor. But we have other gifts to offer which we know to be of lasting value to man.

It is surprising and disturbing to note how little faith is shown by present-day leaders of humanity in the creative and regenerating capacity of spiritual and cultural values. We read of millions of dollars assigned for the vast European Recovery Program, but all is to go for physical needs and none for the relief of the spiritual vacuum and cultural hunger of a sick mankind. Man, indeed, has lost himself in the conflict with life; he is demoralized and stands on the verge of spiritual failure. The sickness of the human soul is revealed in many obvious ways, but more so in the hopelessness and meaninglessness of man's existence, and in the literary and philosophic trends of thought. America, the only country in our civilization spared the devastating results of the last War, was destined not only to become the custodian of cultural and artistic values, but also a leading country in the Arts, and especially in music. In Europe, however, one is not aware of it. The American 'Marshall Plan' speaks primarily of the power and value of the dollar. To the morally hungry and mentally destitute people of Europe, America is still the dollar-making country, — the country of 'mass-production' and material welfare, void of cultural foundation and interest. This misconception of America, and of the plenitude of American cultural life and her artistic achievements, must be corrected. Our belief in the blessings which Art brings into the world is our credo. We believe that Art helps to release man from the grip of mental misery and blank

fear; we believe that Art will triumph over excessive materialism and the cold reality and obsession of war.

While writing this and thinking of my voice as solitary in a desert, I happened to read an article which was like a response to my lonely call. This article by Raymond B. Fosdick is entitled: 'Not Dollars Alone — Faith is also Needed.' Let me quote from it: 'There is a spiritual hunger in the world today that is not being satisfied by American export,' says the author. 'The sickness of the human soul cannot be relieved by a diet of guns and machinery.' Here is a word by a humanitarian, an American of high culture, a man of true heart and mind. We welcome this word because it rings from our own hearts.

In the first year following V.E. Day, in 1946, I spoke from this stage in Tanglewood, of the need of spiritual food to a hungry and still bleeding world, urging for the support of the Fine Arts by our Government and pointing to the importance of Art, as fortifying and completing the structure of the state. The years since have strengthened our faith and singled out the significant place of the musician in our world. The lofty mission of music of our time makes an increased demand upon the high moral standing of the musician, his integrity and complete devotion to his art. . . .

When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage, where the thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he indeed open the gates of heaven and let the people experience ecstasy — were it for an infinitesimal moment; or will the gates stay closed and heaven remain a promise unfulfilled? A musician should realize that the new strength of which we speak lies in the co-ordination and co-operation of all his faculties, both as an artist and as a human being. He should be true to himself on as well as off the stage. We should be clean inside and out. 'Strive for true humanity,' says Goethe. 'Become yourself a man who is true to his inner nature, a man whose deed is in tune with his character.' The true artist-man will not submit to circumstances or to passing whims of society; rather, he will conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a full consciousness and acceptance of his mission and task. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him.



Serge Koussevitzky in the library of his Boston home shortly before his retirement.

DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.


The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.



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at Wildwood, our private, year-round Berkshire vacation community. Jack discovered this beautiful woodland while cruising timber for his dad's lumber company. He decided it was too rare and wonderful to be stripped, quit his job, and started building Wildwood. When I fell in love with Jack and Wildwood, I happily left the office towers of the big-expense-account advertising business, and came to be his helpmate (and sometimes ad writer) in the woods. Wildwood is 740 glorious acres of unspoiled woodland surrounding a big, clear, spring-fed lake. (No noisy, oily power boats allowed!) We've built docks and bathhouses, and you can sail, row, swim and fish to your heart's content. We have our own ski slope, a rustic community recreation center, and long, meandering trails through the birch, pine and laurel. We still have a limited number of modestly priced woodland and lakeside homesites for people — active or contemplative — who care deeply for our fast-disappearing outdoors. Wildwood is just down the road off Route 57 in Tolland. Stop by and visit while you're here. If you can't, drop a note to Jack and Connie Galanek, c/o Wildwood, Box 173, Granville, Mass., or call us at Tolland 258-4850. We'd love to tell you more about the place we love best in the world.


Jack & Connie Galanek

LUDWIG VAN BEETHOVEN 1770-1827

Missa solemnis in D op. 123

Program note by John N. Burk

When it became known to the friends of the Archduke Rudolph of Austria, about the middle of 1818, that he was to be elevated to the position of Archbishop of Olomouc, Beethoven undertook to compose a mass for the ceremony of the installation, his second treatment of this form. There was no obligation involved. 'Without bidding, invitation, or summons of any kind,' so Anton Schindler has written in his life of the master, 'Beethoven resolved to compose a mass for the solemnity; thus turning again, after the labors of many years, to the branch of his art toward which after the symphonic form — as he himself often said — he felt himself drawn.' The ceremony of the installation took place March 20 1820, but the Mass was not ready until 1823. It had its first performance in St Petersburg on April 6 1824, under the patronage of Prince Nikolas Galitzin.

Before beginning upon the *Missa solemnis*, Beethoven made inquiries as to the meaning and implications of the Latin text. To him, as the music shows, the text was not filled with ritual associations. There is no clearer evidence that the faith of Beethoven was direct, self-found, uninstructed. 'Coming from the heart, may it again reach the heart,' he wrote over his manuscript score, and he saw to it that ecclesiastical convention did not intervene. Neither did that familiar attribute of choral music, the calculated assault upon the ears. Where the Mass makes its dramatic effect it does so simply because Beethoven felt his subject dramatically, and so expressed it. Intense personal feeling was the motive origin of the *Missa solemnis*, and its over-riding consummation.

It would require an exceptional receptivity to grasp at one hearing the bulk of musical treasure that lies in the *Missa solemnis*. The high level of intense feeling is too unrelieved, the moments of brilliance, vivid delineation, affecting tenderness, too fleeting for ready assimilation. There is a marked absence of broad and telling effects to capture the casual attention of the lay public — tunefully built, reiterative choruses in the Handelian manner, melodious solo numbers for variety and relief. Beethoven does not linger to drive a point home so roundly, so obviously, that all may follow. He makes a point succinctly, with a direct thrust, in a score which is too compact, too rich in inner detail to attain that comforting if sometimes dubious quality known as 'box office appeal'.

Beethoven wrote at the top of the opening *Kyrie*, 'Mit Andacht', and the same words appear over the *Sanctus*. That direction might well stand for the whole score. Each page, when faithfully performed, clearly reflects the intense devotion of its writer. There is an orchestral introduction, a choral ejaculation of the word ('Kyrie') linked and carried into lyric expression by the solo voices, chanted words by the chorus, and contrapuntal development, at length subsiding into a pianissimo 'Eleison'. In these features the main characteristics of the *Missa* are already laid down. The solo quartet, in a flowing andante, soon joined by the chorus, gives the intervening *Christe*. The *Kyrie* returns in different modulation and treatment, dying away in a prayerful coda.

In the *Gloria* the orchestral forces (without trombones) and the chorus in upstriding phrases first disclose the full force of the composer praising his God. The resounding tumult suddenly falls away as the chorus begins its rhythmic chant, 'et in terra pax hominibus'. After the 'overwhelming sense of Divine glory', as Tovey recurrently points out, there comes in immediate contrast the sense of the 'nothingness of man'. The 'Laudamus te' is accompanied by the *Gloria* figure in the orchestra in a fortissimo unison; the 'adoramus te' brings a dramatic pianissimo — and then again the glorification. The music conforms phrase by phrase to the text, and yet remains musical logic, self-contained and inevitable. A

cantabile interlude introduces the 'Gratias agimus', a hymn of thanksgiving which the 'Domine Deus' soon dispels, the words set against the *Gloria* motto in the orchestra. At the words 'Pater omnipotens' the might of God summons a sustained chord, blazing with organ and orchestra, trombones included.

But again, at the mention of Christ as Son of God there is a long

diminuendo to the expressive *Larghetto* of the *Qui tollis*, the plea of humanity for Christ's absolution, accentuated by the choral lamentation, 'Miserere'. The *Quoniam*, brief and majestic, ushers in the great fugal return of the *Gloria*, the climax of the movement. The fugato is not worked out to the uttermost ends of the form, but seized upon, turned abruptly to heightened dramatic purposes by a master hand. Concision lends new strength and a presto Coda ends all. This cumulative peak is to be rivalled only by the final fugue of the *Credo*. (The *Gloria* is the only movement which does not end pianissimo, save the very close of the Mass.)

The *Credo* is by far the longest, the most comprehensive movement. The music, like the text, holds heaven and earth, is a panorama of the Christian faith. The motto of the repeated word, 'Credo', is a striking profile, terse, Beethovenian. The strong and confident music becomes piano for three arresting bars at 'et invisibilium', for three more at 'ante omnia saecula'. As Christ descends to earth the music becomes humbly devotional, his descent is described by the literal descent of voices and instruments in unison octaves. The 'Et incarnatus' is in complete contrast. The tenor solo sings of Christ's birth by the Virgin Mary in a mystic adagio, in the remote, old-churchly intervals of the Doric mode. Fluttering string figures, trills from the flute give the music the light, delicate colors, the tender virginal piety of an early Florentine painting. The other solo voices enter, the chorus chants the words pianissimo and then 'Et homo factus est' is briefly set forth in the mortal, earthly major of D.

The *Crucifixus*, an adagio espressivo, is dramatic, concentrated, moving. The solo voices sing the first phrase, the chorus enters with a soft undercurrent 'sub Pontio Pilato passus est'. The orchestra here develops a melody at once anguished and tender. Tchaikovsky would have seized upon such a kernel of expressive songfulness and expanded it into a whole movement. Beethoven tells his message in eleven bars – and is done. There is a brief, hushed pause after 'sepultus est', and the 'Et resurrexit' is accomplished in a sudden outburst of the chorus unaccompanied. The 'et' is a short, explosive ejaculation. The six words are delivered in six measures. If the phrase had been even once repeated, the magnificent effect would have been much lessened. The 'et ascendit' is as literal as the descent had been, and almost as brief. The word 'judicare' is announced by the solo trombone, unaccompanied; 'the quick and the dead' get further literal description. The final words of the *Credo*, 'et vitam venturi saeculi, Amen', becomes the subject of the most extended fugal treatment in the Mass. It is a music of formidable choral difficulty, of superb architecture, and tremendous effect. The chorus at last gives out two *Amens* in a fortissimo staccato, and then, over the softly rising scales of a sustained pianissimo, the word floats into silence.

The opening words of the *Sanctus* are confined to a short adagio by the solo quartet. In half voice, over tremolo strings, they intone the rhythmic syllables. Then the quartet continues with the 'Pleni sunt coeli' in the elaboration of a short fugato, to rushing passages in the orchestra. The *Osanna* is a presto, again fugal and short. An orchestral 'Preludium' of great beauty, the longest instrumental passage in the Mass, ushers in the *Benedictus*. The orchestration is subdued, supported by the deep organ pedal, until suddenly the high voices of the solo violin with two flutes break in like a ray of light, and gently descend as the choral basses sing once, in a rhythmical pianissimo, 'Benedictus qui venit in nomine Domini'. The symphony continues with a beatific, extended melody by the violin solo. The other solo voices take up the melody, the chorus adding now and again its rhythmic chant. The chorus, at last assuming the lead with a renewed 'Osanna', brings a tranquil close.

The *Agnus Dei* opens adagio, the bass solo taking the first strain, darkly and tragically, the other soloists presently entering. The chorus is heard in a poignant undercurrent, the 'Miserere' similar in stress of syllable, but not otherwise, to the earlier use of the word. The chorus once more replaces the single singers, and first delivers the 'Dona nobis pacem', which Beethoven has labelled 'Prayer for inward and outward peace'. The movement is restless and agitated. It breaks off and the orchestra in a passage full of suspense gives a suggestion of distant drums and trumpet, like the threatening tread of an army. The alto solo,



NOTICE OF CANCELLATION OF THE EXCHANGE BETWEEN THE PHILADELPHIA AND BOSTON SYMPHONY ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

EVENTS & EXHIBITIONS IN AND AROUND THE BERKSHIRES

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*Details of these and other events
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may be found in BERKSHIRE WEEK*

then the tenor, repeat in recitative, as an anguished prayer: 'Lamb of God, who takest away the sins of the world, have mercy!' The chorus gives out one '*Miserere nobis*', now a loud cry. The quartet takes the words, and then the chorus. There is a sense of wild struggle; then at last the music becomes increasingly confident. A hauntingly beautiful phrase for the chorus, which has occurred once before (unaccompanied), near the beginning of the movement, recurs twice at the very end. The theme, entirely undeveloped, has an indescribable beatific charm. It effectually dispels at the last moment the still lingering threat of the timpani. It is indeed the answer to the plea '*um innern Frieden*'.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

GLORIA

Gloria in excelsis Deo,
Et in terra pax hominibus bonae
voluntatis.

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter
magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine, Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis;
Suscipe deprecationem nostram.
Qui sedes ad dexteram patris,
Miserere nobis.

*Glory be to God on high,
And peace on earth to men of
good will.*

*We praise thee, we bless thee,
We adore thee, we glorify thee.
We give thee thanks for thy
great glory,
O Lord God, heavenly King;
God, the Father Almighty;
O Lord Jesus Christ,
only-begotten Son,
O Lord God, Lamb of God,
Son of the Father.*

*O Thou, Who takest away the
sins of the world;
Have mercy upon us;
Receive our prayer.
O Thou, Who sittest at the right
hand of the Father,
Have mercy upon us.*

*For Thou only art holy,
Thou only art the Lord,
Thou only art most high,
Jesus Christ.
Together with the Holy Ghost,
In the glory of God the Father.
Amen.*

Quoniam tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe.
Cum sancto Spiritu
In gloria Dei Patris.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli, et terrae,
Visibilium omnium et
invisibilium.

Et in unum Dominum Jesum
Christum,
Filium Dei unigenitum;
Et ex patre natum ante omnia
saecula.

Deum de Deo, Lumen de Lumine;
Deum verum de Deo vero;
Genitum, non factum:
Consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis.

Et incarnatus de Spiritu
Sancto ex Maria Virgine;
Et homo factus est.
Crucifixus etiam pro nobis
Sub Pontio Pilato; passus et
sepultus est.

Et resurrexit tertia die,
Secundum scripturas.
Et ascendit in coelum,
Sedet ad dexteram Patris.
Et iterum venturus est
Cum gloria judicare vivos et
mortuos;

*I believe in one God,
The Father Almighty,
Maker of heaven and earth,
Of all things visible and invisible.
And in one Lord Jesus Christ,
Only begotten Son of God;
And who is born of the Father
before all ages.
God of God, Light of Light,
True God of true God;
Begotten, not made;
Consubstantial with the Father,
By whom all things were created.
Who for us men
And for our salvation
Came down from heaven.*

*And was incarnate by the
Holy Ghost of the Virgin Mary;
And was made man.
He was crucified for us
under Pontius Pilate;
Suffered and was buried.*

*And arose again on the third day
According to the scriptures.
And ascended to heaven,
And sitteth at the right hand of the Father.
And He shall come again
With glory, to judge the living
and the dead;*

Cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
Qui ex Patre Filioque procedit;
Qui cum Patre et Filio simul
Adoratur et conglorificatur;
Qui locutus est per prophetas.
Et unam sanctam Catholicam
Et Apostolicam Ecclesiam.
Confiteor unum Baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum
Et vitam venturi saeculi.
Amen.

There shall be no end of his
kingdom.
And in the Holy Ghost,
The Lord and Giver of life,
Who proceedeth from the Father
and the Son;
Who, together with the Father
and the Son
Is adored and glorified;
Who spoke through the prophets.
And one holy Catholic
And Apostolic Church.
I confess one baptism for the
remission of sins.
And I expect the resurrection of
the dead,
And the life of the world to come.
Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy is the Lord God of Sabaoth.
Heaven and earth are full of
thy Glory.
Hosanna in the highest!

BENEDICTUS

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis!

Blessed is he who cometh in the
name of the Lord.
Hosanna in the highest!

AGNUS DEI

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.

O Lamb of God
That takest away the sins of
the world,
Have mercy upon us

Dona nobis pacem.

Grant us peace.

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THE CONDUCTORS

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck*; he also directed the world premières of Weill's *Mahagonny*, Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic*. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislav Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the

country. In 1964 he and the Orchestra made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. In the spring of this year he led the Boston Symphony's tour to Europe, conducting concerts in England, Germany, Austria, Spain and France.

Mr Steinberg has directed many recordings for the Deutsche Grammophon, RCA and Command labels. He is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

LEONARD BERNSTEIN, Advisor to Tanglewood, has been associated with Boston and the Symphony throughout his life. Born in Lawrence, he grew up in the Hub city. He graduated in 1935 from the Boston Latin School and in 1939 from Harvard. The next two years he spent at the Curtis Institute in Philadelphia, where he studied conducting with Fritz Reiner and orchestration with Randall Thompson. Piano studies, begun in Boston with Helen Coates and Heinrich Gebhard, continued with Isabelle Vengerova.

Accepted as a student in conducting by Koussevitzky, Leonard Bernstein spent

two summers at the Berkshire Music Center at Tanglewood. He was immediately engaged by Artur Rodzinski as Assistant Conductor of the New York Philharmonic for the 1943-1944 season, and was called unexpectedly to the podium in November when Bruno Walter became ill, making a brilliant debut with the Orchestra. In 1945 he began his three years as director of the New York City Symphony.

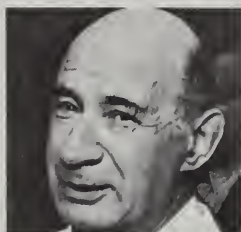
Meanwhile he had made the first of his many appearances with the Boston Symphony, conducting among other works his own *Jeremiah* symphony. His career as a composer was also established with the scores for the ballet *Fancy free* and for *On the town*. From 1951 until 1955 he was Head of the orchestra and conducting department of the Berkshire Music Center, and from 1951 to 1956 professor of music at Brandeis University. In October 1955 he began a series of concerts on the 'Omnibus' television program, a precursor of the later series 'Leonard Bernstein and the New York Philharmonic'.

During the same period he appeared with the world's leading orchestras, including those of Philadelphia, San Francisco, Chicago, Pittsburgh, Los Angeles, Rome, Prague, London, Budapest, Vienna, Milan, Munich and Israel. In 1953 he made his operatic debut at La Scala, Milan, the first American musician to conduct there. He appeared with the Metropolitan Opera for the first time ten years later.

In 1958 Leonard Bernstein was appointed Music Director of the New York Philharmonic, a post he held until the end of the 1968-1969 season. He then became 'Laureate Conductor' of the Orchestra, and continues to be closely associated with all its activities, including touring, recording and television. He has also found time to continue composing and writing books. Many honors, awards and honorary degrees have been conferred on him nationally and internationally.

Leonard Bernstein conducted the Boston Symphony Orchestra most recently last summer when he directed a performance here at Tanglewood of Mahler's Symphony no. 2. He has made countless recordings for Columbia.

**WILLIAM
STEINBERG**



**LEONARD
BERNSTEIN**



**ITZHAK
PERLMAN**



**ARLENE
SAUNDERS**



THE SOLOISTS

ITZHAK PERLMAN, who appeared most recently with the Orchestra in November 1967, was born in Tel-Aviv in 1945. He was always determined to play the violin, and even after having polio at the age of four, he refused to give up. Since his illness he has had to play sitting down.

His first studies were at the Tel-Aviv Academy of Music, and by the time he was ten his concerts and broadcasts had made his name well known in his own country. In 1958 Ed Sullivan was in Israel looking for talented young performers for his television show, and brought Perlman back to New York with other young Israeli artists. After two television appearances, Itzhak Perlman decided to stay in the United States, and went to the Juilliard School where his teachers were Ivan Galamian and Dorothy DeLay. Five years later he gave his first concert at Carnegie Hall, and in the following year he won the Leventritt Award.

Five seasons ago he made an extended tour of the United States and is now well known on both sides of the Atlantic. His recordings with Erich Leinsdorf and the Orchestra of concertos by Sibelius, Prokofiev and Tchaikovsky are on the RCA label. The critic of *Stereo Review* said of his performance of the Prokofiev Concerto no. 2 in G minor that he captures 'with sweet yet penetrating tone the work's lyricism and brilliance . . . Leinsdorf's excellent orchestral accompaniments are recorded with more wealth of detail than I have ever heard before in either the Prokofiev or Sibelius concertos — the percussion in the Prokofiev is a striking instance in point. From a sonic standpoint, all other recordings seem thin and pale alongside this one.'

ARLENE SAUNDERS, who made her debut with the Orchestra nine years ago, studied at Baldwin Wallace Conservatory in Berea, Ohio. In 1960 she won the American Opera auditions, and as a result made her debut as Mimi in *La Bohème* at the

Teatro Nuovo in Milan, Italy. She returned to the United States, and was engaged by many of the finest opera companies, among them the Houston Grand Opera, the Fort Worth Opera, the Central City Opera and the Cincinnati Opera. She made her New York City Opera debut in 1961, and the following season opened the City Opera's season in the title role of Charpentier's *Louise*. Immediately the Metropolitan Opera offered her the parts of Eva in *Die Meistersinger* and Rosalinda in *Die Fledermaus*. She was soon engaged by the Hamburg State Opera, and has been a regular singer there for six years. She has also appeared at the Berlin, Lausanne, Vienna and Glyndebourne Festivals, and has sung in major opera houses of Europe. Her recent roles have included Elisabeth in *Tannhäuser*, Ann Trulove in *The rake's progress*, Elsa in *Lohengrin* and the Marschallin in *Der Rosenkavalier*.

Arlene Saunders has recorded Mendelssohn's incidental music for *A midsummer night's dream* with the Boston Symphony Orchestra, conducted by Erich Leinsdorf, for RCA.

FLORENCE KOPLEFF, who made the most recent of her many appearances with the Boston Symphony in August 1969, when she sang in a performance of Beethoven's Ninth symphony conducted by Erich Leinsdorf, was born and brought up in New York City. She began her career with the Robert Shaw Chorale, and was the group's contralto soloist for many performances throughout the United States, South America, the Middle East, the Soviet Union and Europe, and in recordings for RCA. She has appeared extensively in opera and recital, as well as with the nation's major orchestras, the New York Philharmonic, the Cleveland Orchestra, the Chicago Symphony, the Los Angeles Philharmonic and the San Francisco Symphony among them.

Florence Kopleff's repertoire is enormous and extends from the Baroque to the contemporary. Her many recordings are on the RCA, Decca and Vanguard labels.

WILLIAM COCHRAN, who made his first appearance with the Boston Symphony at the 1970 Berkshire Festival, is a graduate of Wesleyan University. He attended the Curtis Institute in Philadelphia, where he studied with Martial Singher. His professional career was launched when he sang in performances of Mahler's *Das Lied von der Erde* and a concert version of *Die Walküre* with the Utah Symphony under the direction of Maurice Abravanel. Three years ago William Cochran entered the Metropolitan Opera auditions, and during the semi-finals of the contest was offered a contract with the Company. He appeared at the Metropolitan for the first time during the 1968-1969 season in Wagner's *Die Meistersinger*. In 1969 he was a winner of the Lauritz Melchior Heldentenor Foundation Award. He has appeared with the Rochester Philharmonic, the Little Orchestra Society, the San Francisco Spring Opera, the San Francisco Symphony and the Pittsburgh Symphony, and became in the fall of 1969 leading dramatic tenor of the Frankfurt and Munich Operas in Germany. During the last year he has sung with the Houston Opera, and has made appearances in Columbus, Rome, Hamburg, Pittsburgh and New York. His recent albums include Deutsche Grammophon's recording of Busoni's *Dr Faust*, and Angel's recording of Act one of *Die Walküre*, conducted by Otto Klemperer.

SHERRILL MILNES made his debut at the Metropolitan Opera in New York as recently as 1965. His success was immediate, and he is now in demand in opera houses and concert halls throughout the world. Born in Downers Grove, Illinois, he was an honor graduate of Drake University in Des Moines, later continuing vocal study at Northwestern University.

He won scholarships to the opera department of the Berkshire Music Center here at Tanglewood for two consecutive summers, then toured with the Goldovsky Grand Opera Theatre on five tours. After winning a Ford Foundation award in 1962, he sang with the Pittsburgh, San Antonio, Houston, Central City and Cincinnati Opera companies. During recent

continued on next page

FLORENCE
KOPLEFF



WILLIAM
COCHRAN



SHERRILL
MILNES



JON
SPONG



years Sherrill Milnes has appeared in leading roles at the Royal Opera House, Covent Garden, at the Vienna Staatsoper, at the Teatro Colon in Buenos Aires, and at houses in Venice, Florence, Milan and Mexico City, as well as singing regularly at the Metropolitan. He made his first appearance with the Boston Symphony in 1968, taking part in a performance of Brahms' *Ein deutsches Requiem* under Erich Leinsdorf's direction. He later joined Mr Leinsdorf and the Orchestra for a recording of this work for RCA. He has also recorded Schoenberg's *A survivor from Warsaw*, Beethoven's Ninth symphony and Orff's *Carmina Burana* with the Orchestra. Sherrill Milnes has made many other recordings on the RCA, Angel and London labels, singing leading roles in *Così fan tutte*, *Salome*, *Il trovatore*, *Aida*, *Don Carlos* and *Un ballo in maschera*. Future recording plans include leading roles in *Lucia di Lammermoor*, *Rigoletto* and *I Pagliacci*.

JON SPONG, who makes his Berkshire Festival debut this weekend, attended Drake University at Des Moines, Iowa, with Sherrill Milnes, and was his accompanist there in their days as students. He has continued as accompanist to Mr Milnes during the past six years, and also accompanies Martina Arroyo and Eugene Holmes. Jon Spong is full-time minister of music at the First United Methodist Church, and organist and choirmaster at Tifereth Israel Synagogue in Des Moines. Several of his own compositions for the organ and arrangements of historical organ works have been published. He is a fellow of the Intercontinental Biographical Association, a member of the 2000 Men of Achievement, and has won several other honors and awards.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. They will appear again on several occasions at the 1971 Berkshire Festival. The TANGLEWOOD CHOIR is made up of students of the Berkshire Music Center and local residents.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society, and a member of the faculty and director of the chorus at Boston University.

THE COMING WEEK AT TANGLEWOOD

Sunday July 25

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
LEONARD BERNSTEIN conductor
for program see page 15

8.30 pm
West Barn
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY DANCE PROGRAM

Monday July 26

9 pm
West Barn
BERKSHIRE MUSIC CENTER
Music Theater

Tuesday July 27

6.30 pm
TANGLEWOOD ON PARADE
Opera arias, scenes and dance demonstrations in three locations

8.30 pm
Shed
GALA BENEFIT CONCERT FOR THE
BERKSHIRE MUSIC CENTER
BERKSHIRE MUSIC CENTER ORCHESTRA
SEIJI OZAWA, GUNTHER SCHULLER,
MICHAEL TILSON THOMAS conductors
WAGNER Overture to 'Der fliegende
Holländer'
BARTÓK Suite from 'The miraculous
Mandarin'
WAGNER Act 1 of 'Die Walküre'
HENRY GROSSMAN
LINDA PHILLIPS
SAVERIO BARBIERI

There will be fireworks over Lake Mahkeenac immediately after the concert.
Ticket prices for the Gala concert: \$2, \$4, \$6 (box seat).

Wednesday July 28

8.30 pm
Chamber Music Hall
BERKSHIRE MUSIC CENTER
Composers Forum

Thursday July 29

2.30 pm
Theatre
BERKSHIRE MUSIC CENTER
Youth Concert

8.30 pm
Theatre
BERKSHIRE MUSIC CENTER
Faculty Recital

Friday July 30

7 pm
Shed
WEEKEND PRELUDE
BERKSHIRE BOY CHOIR
Music by Philips, Casciolini, Bach, Billings, Shepherd and Monteverdi

9 pm
Shed
BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS conductor
COPLAND 'Appalachian spring'
RUGGLES Sun-treader
STRAVINSKY Scherzo à la russe
TCHAIKOVSKY Music from Act 3 of 'Swan Lake'

Saturday July 31

10.30 am
Shed
BOSTON SYMPHONY ORCHESTRA
Open rehearsal

1.15 pm
Chamber Music Hall
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY YOUNG
ARTISTS CHAMBER MUSIC PROGRAM

2.30 pm
Theatre
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE CONCERT
Performances by members of the Institute's programs in music

THE COMING WEEK AT TANGLEWOOD

Saturday July 31 (continued)

8.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
HAYDN Symphony no. 96 'Miracle'
PROKOFIEV Piano concerto no. 3
BYRON JANIS
TAKEMITSU Cassiopeia
STOMU YAMASHITA *percussion*

Sunday August 1

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
DANIEL BARENBOIM *conductor*
SCHUBERT Overture to 'Rosamunde'
LALO Symphonie espagnole
PINCHAS ZUKERMAN *violin*
TCHAIKOVSKY Symphony no. 4 in F minor

8.30 pm
Chamber Music Hall
BERKSHIRE MUSIC CENTER
'Speculum musicae'

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1971 SIXTH AND SEVENTH WEEKS

SIXTH WEEK

August 6
7 pm
Friday
Prelude
Songs by Schubert, Liszt,
Strauss, Bach and Berg
PHYLLIS CURTIN *soprano*
RYAN EDWARDS *piano*

9 pm
BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
Introduction and allegro for
strings
H. WOOD
Cello concerto
ZARA NELSOVA
DVOŘÁK
Symphony no. 7

August 7
10.30 am
Saturday
BOSTON SYMPHONY
ORCHESTRA
Open rehearsal

8.30 pm
BOSTON SYMPHONY
ORCHESTRA
WILLIAM STEINBERG
Concert music for strings
and brass
SCHULLER
BRÜCKNER
Five bagatelles for orchestra
Symphony no. 7

August 8
2.30 pm
Sunday
BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
Kyrie in D minor K. 341
Piano concerto in C K. 503
STEPHEN BISHOP
Requiem K. 626
BENITA VALENTE
BEVERLY WOLFF
KENNETH RIEGEL
ROBERT HALE
TANGLEWOOD FESTIVAL
CHORUS

programs subject to change

SEVENTH WEEK

August 13
7 pm
Friday
Prelude
'Hammerklavier' sonata
CHRISTOPH ESCHENBACH
piano

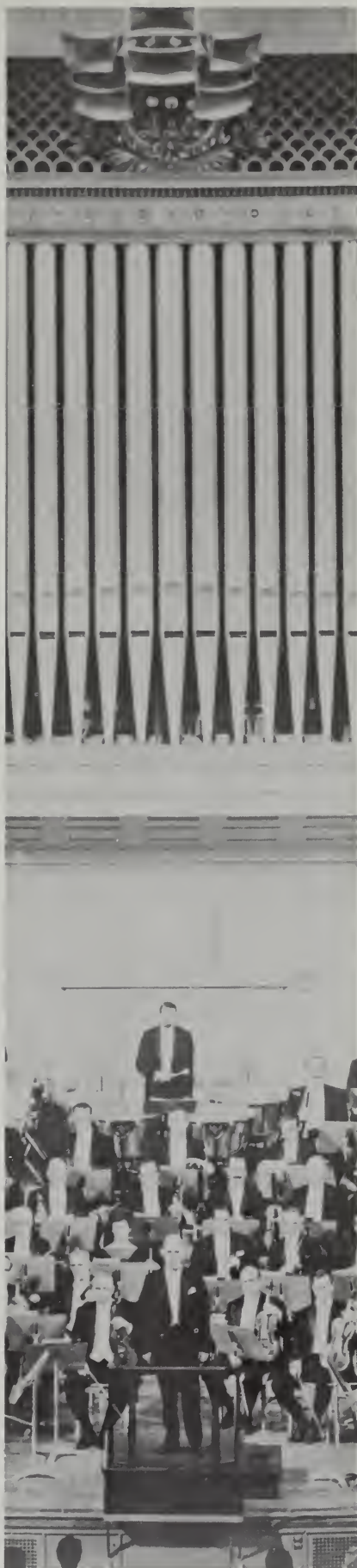
9 pm
BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
Mass in G
soloists to be announced
TANGLEWOOD FESTIVAL
CHORUS
Symphony no. 1

August 14
10.30 am
Saturday
BOSTON SYMPHONY
ORCHESTRA
Open rehearsal

8.30 pm
BOSTON SYMPHONY
ORCHESTRA
COLIN DAVIS
Symphony no. 39 K. 543
Symphony no. 4
JUDITH RASKIN *soprano*

August 15
2.30 pm
Sunday
BOSTON SYMPHONY
ORCHESTRA
SEIJI OZAWA
Polla ta dina
BERKSHIRE BOY CHOIR
Piano concerto no. 1
CHRISTOPH ESCHENBACH
TCHAIKOVSKY
Symphony no. 6 'Pathétique'

programs subject to change



BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Associate Conductor*



NINETY-FIRST SEASON 1971-1972

SUBSCRIPTION CONCERTS

September 24 1971 to April 22 1972

BOSTON
SYMPHONY HALL

20 Friday afternoons
20 Saturday evenings
10 Tuesday evenings (A series)
6 Tuesday evenings (B series)
6 Tuesday evenings (Cambridge series)
6 Thursday evenings (A series)
3 Thursday evenings (B series)
6 Thursday open rehearsals

NEW YORK
PHILHARMONIC HALL

5 Wednesday evenings
5 Friday evenings

PROVIDENCE

3 Thursday evenings

The Orchestra will also give concerts in Carnegie Hall, New York, in Washington, Brooklyn, Storrs, Long Island and New Haven, and will tour to Madison (Wisconsin), Ames (Iowa), Ann Arbor (Michigan), Chicago and Urbana (Illinois).

SUMMER CONCERTS

SYMPHONY HALL, BOSTON
BOSTON POPS
May and June 1972

CHARLES RIVER ESPLANADE
FREE OPEN AIR CONCERTS
Two weeks in July 1972

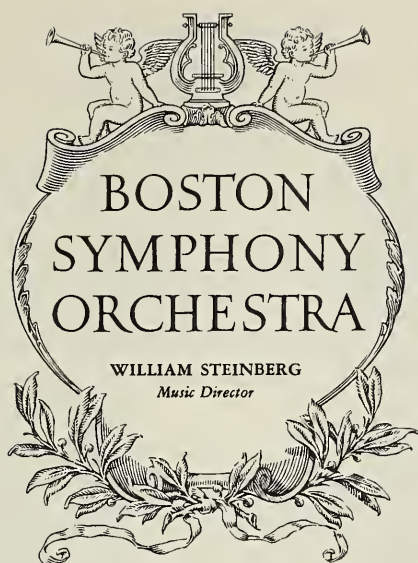
ARTHUR FIEDLER *Conductor*

TANGLEWOOD 1972

BOSTON SYMPHONY ORCHESTRA
July 7 to August 27

For further information about the Orchestra's
ninety-first season, please write to:

BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON MASSACHUSETTS 02115



**TANGLEWOOD
ON PARADE
and
GALA CONCERT**

for the benefit of the
BERKSHIRE MUSIC CENTER

in honor of
OLGA KOUSSEVITZKY

Tuesday July 27 1971

BALDWIN PIANO

DEUTSCHE GRAMMOPHON AND RCA RECORDS

TANGLEWOOD 1971

Seiji Ozawa, Gunther Schuller *Artistic Directors*
Leonard Bernstein *Advisor*

BERKSHIRE MUSIC CENTER

Joseph Silverstein *Chairman of the Faculty*

The Trustees of the Boston Symphony Orchestra extend heartfelt thanks to Curtis Buttenheim and Mrs Stephen V.C. Morris and their committee chairmen and vice-chairmen for their tireless efforts on behalf of the 1971 Tanglewood season. The trustees would also like to extend special thanks to James R. Sloane, Chairman, and William H. McAlister Jr, Vice-Chairman, of the Tanglewood Business Committee and the following workers:

Robert C. Alsop
Arthur R. Birchard Jr
George J. Bisacca
Russell E. Bolduc
Samuel Boxer
Curtis Buttenheim
Joseph T. Duffy
O.E. Dugan
John H. Fitzpatrick
John V. Geary
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Joseph T. Kelley
James F. Kiley
Robert MacLenna
Miss Mary Ellen McPeak
Paul Merlino
Jeffrey S. Nicholson
Richard Ochs
John Plante
William Roy
Gary Scarafoni
William Shove
Daniel Sullivan
Theodore Trombly
Morton Weiss

THE BERKSHIRE MUSIC CENTER

In the years since 1940 the Music Center, under the leadership of Serge Koussevitzky, Charles Munch, Erich Leinsdorf, and now Seiji Ozawa, Gunther Schuller and Leonard Bernstein, has given experience, guidance and valuable training to more than 6,500 young musicians, including 700 from foreign countries. Its alumni are now members of hundreds of orchestras here and abroad (there are 41 alumni in the Boston Symphony Orchestra, 20 in the Philadelphia Orchestra and 15 in the New York Philharmonic), members of many opera companies, conductors of many orchestras (Leonard Bernstein, Seiji Ozawa, Michael Tilson Thomas, Lukas Foss and Zubin Mehta among them), heads of many schools (Eastman School of Music, Interlochen Academy of the Arts), and performers and teachers in all parts of the world. Without the aid and support of the Friends of Music at Tanglewood, the Boston Symphony Orchestra could never have supported the Center for these years.

At the mid-point of this 1971 season, the Trustees of the Boston Symphony Orchestra acknowledge with grateful appreciation all those who have supported the Berkshire Music Center in its thirty-first anniversary year at Tanglewood. Their gifts have helped us meet the Rockefeller Foundation challenge grant again this year. Their continued support will help to train young musicians and to maintain the highest standard of musical excellence at Tanglewood.

TALCOTT M. BANKS

President

Trustees of the Boston Symphony Orchestra

The Berkshire Music Center is maintained by the Boston Symphony Orchestra, William Steinberg *Music Director*, Thomas D. Perry Jr, *Manager*.

Checks should be made payable to the Boston Symphony Orchestra Inc. By this means you will insure that your gift is allowable as a tax deduction.

OLGA KOUSSEVITZKY

Olga Koussevitzky is a familiar and beloved figure throughout the year at concerts in Boston, New York, and here at Tanglewood. Since the death of her husband twenty years ago, she has striven tirelessly to perpetuate his ideals. As President of the Koussevitzky Music Foundation she has given encouragement of the most practical kind to countless young composers, while her staunch support of the Berkshire Music Center has been unstinted. Since the foundation of the Friends of Music at Tanglewood, Mrs Koussevitzky has devoted much of her time and energy to the encouragement and expansion of their activities.

Olga Koussevitzky's father, Alexander Naoumoff, was a distinguished member of the government in Tsarist Russia, becoming Minister of Agriculture two years before the Revolution. She was herself born on the family estate on the River Volga. At the age of twelve she was taken to her first symphonic concert; the conductor was Serge Koussevitzky, her uncle by marriage.

The Naoumoff's traditional ways of life were disrupted by the Revolution of 1917, and the family was forced to leave Russia. They fled first to Constantinople and Greece, finally seeking refuge, with many of their compatriots, in France. In 1929 Olga Naoumoff accompanied Serge and Natalie Koussevitzky to the United States, where she became their secretary. Koussevitzky had by this time achieved world fame as Conductor of the Boston Symphony Orchestra. When her aunt Natalie died in 1942, Olga shared the deep grief of Serge Koussevitzky. Five years later they were married quietly here in Lenox and were not parted until the death of the great conductor in 1951.

Olga Koussevitzky is President of the American International Music Fund and is a member of many prominent musical and civic organizations. Her decorations and awards include the Cross of Finland, an honorary doctorate of music from the New England Conservatory of Music, the American Medal of Honor, the Louis B. Brandeis award, the Spirit of Achievement award from the Albert Einstein College of Medicine and the Junior Hadassah Annual Award. She has been honored also by the National Arts Club for distinguished service to music, and has received a citation from the National Music Council. Mrs Koussevitzky has written articles about her late husband, and is known for her elegant and witty pen-line drawings of musicians.

But it is above all the personality of Olga Koussevitzky which impresses itself most strongly on those who are privileged to know her. The gracious charm, generous hospitality, and the courage and strength which underlie her gentle bearing excite respect, admiration, and deep love. Tanglewood, the Boston Symphony Orchestra and indeed the whole world of music and the arts, is by her presence immeasurably enriched.

6.30 pm

TANGLEWOOD TENT
THE LAWN BY THE MAIN HOUSE
AT THE FOUNTAIN IN THE FORMAL GARDEN

Opera Arias

SAINT-SAËNS

Mon coeur s'ouvre à ta voix
(from *Samson et Dalilah*)

Susan Fisher Clickner *mezzo-soprano*

PUCCINI

Sola perduta abbandonata
(from *Manon Lescaut*)

Carolyn Smith *soprano*

MOZART

Madamina! il catalogo è questo
(from *Don Giovanni*)

David Cumberland *baritone*

WEBER

Leise, leise, fromme Weise
(from *Der Freischütz*)

Patricia Stasis *soprano*

Larry Leitch *piano*

Dance Program

Improvisations and rehearsal of new works in progress. Music will be played by Chili Walker and Bob Wolenski of the Boston University faculty.

8.30 pm

GALA CONCERT

SHED

BERKSHIRE MUSIC CENTER ORCHESTRA

WAGNER

Overture to 'Der fliegende Holländer'
conducted by MICHAEL TILSON THOMAS

BARTÓK

Suite from 'The miraculous mandarin'
conducted by SEIJI OZAWA

intermission

WAGNER

Die Walküre — Act 1
conducted by GUNTHER SCHULLER

Sieglinde LINDA PHILLIPS

Siegmund HENRY GROSSMAN

Hunding SAVERIO BARBIERI

There will be a display of fireworks over Lake Mahkeenac at the end of the concert.

BALDWIN PIANO

BERKSHIRE MUSIC CENTER
FELLOWSHIP PROGRAM 1971

violins

Ayke Agus (Buffalo, New York) *Lee Savings Bank Fellowship*
Sharon Allsopp (Seattle, Washington) *Erwin Millimet Fellowship*
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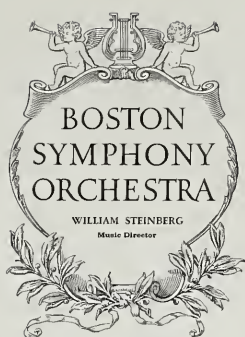
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Roland Tapley
Roger Shermont
Max Winder
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Laurence Thorstenberg

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E♭ clarinet

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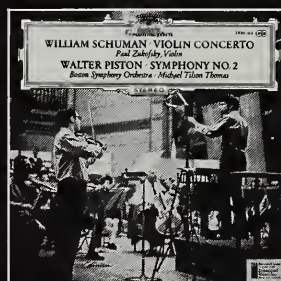
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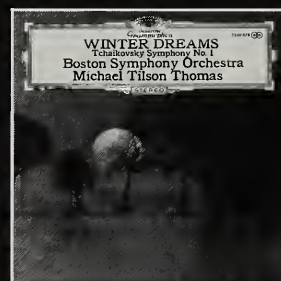
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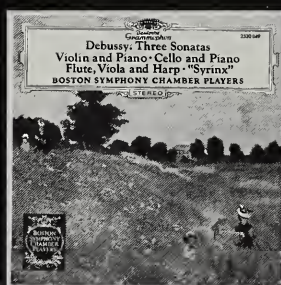
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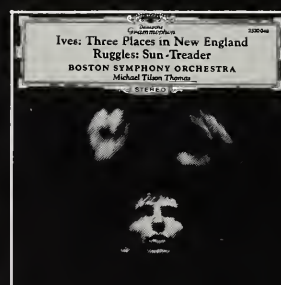
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BACH Suite no. 4 in D S. 1069
Ouverture
Bourrée 1 – bourrée 2
Gavotte
Menuet 1 – menuet 2
Réjouissance (Rejoicing)
NEWTON WAYLAND *harpsichord continuo*

*COPLAND 'Appalachian spring', ballet for Martha

intermission

MOZART Symphony no. 31 in D K. 297 'Paris'
Allegro assai
Andante
Allegro

TCHAIKOVSKY Divertissement from Act 3 of 'Swan Lake'
Entrance of the guests and waltz – Entrance of Von Rotbart and Odile – Pas de six (Intrada and variations) – Czardas – Danse espagnole – Danse napolitaine – Danse russe – Mazurka – Scène (Rejoicing of Siegfried's mother; Waltz of Siegfried and Odile; Siegfried announces his betrothal to Odile; Odette appears at the castle window; Von Rotbart and Odile vanish; Siegfried's departure)

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JOHANN SEBASTIAN BACH 1685-1750

Suite no. 4 in D S. 1069

Program note by John N. Burk

Bach's four orchestral suites are usually attributed to the period (1717-1723) in which he was Kapellmeister to the young Prince Leopold of Anhalt-Cöthen. Albert Schweitzer conjectures that they may belong to the subsequent Leipzig years, for Bach included them in the performances of the Telemann Musical Society, which he conducted from the years 1729 to 1736, and Karl Geiringer has made the point that 'the three trumpets prescribed in the scores of no. 3 and no. 4 exceeded the orchestral resources at the Cöthen court'. But the larger part of his instrumental music belongs to the years at Cöthen where the Prince not only patronized but practised this department of the art — it is said that he could acquit himself more than acceptably upon the violin, the viola da gamba, and the clavier. It was for the pleasure of his Prince that Bach composed most of his chamber music, half of the *Well-tempered Clavier*, the inventions. Composing the six concertos for the Margraf of Brandenburg at this time, he very likely made copies of his manuscripts and performed them at Cöthen.

The suites, partitas and 'overtures', so titled by Bach, were no more than variants upon the suite form. When Bach labeled each of his orchestral suites as an '*ouverture*', there is no doubt that the French *ouverture* of Lully was in his mind. This composer, whom Bach closely regarded, had developed the operatic overture into a larger form with a slow introduction followed by a lively allegro of fugal character and a reprise. To this 'overture' were sometimes added, even at operatic performances, a stately dance or two, such as were a customary and integral part of the operas of the period. These overtures, with several dance movements, were often performed at concerts, retaining the title of the more extended and impressive 'opening' movement. Georg Muffat introduced the custom into Germany, and Bach followed him. Bach held to the formal outline of the French *ouverture*, but extended and elaborated it to his own purposes.

'The introductions are monumental movements,' Albert Schweitzer has written, 'all constructed on the plan of the French overture. They begin with a stately section; to this succeeds a long and brilliant allegro; at the end the slow section returns. When Mendelssohn, in 1830, played to the old Goethe, on the piano, the overture of the first of the two suites in D major, the poet thought he saw a number of well-dressed people walking in stately fashion down a great staircase. In 1838 Mendelssohn succeeded in getting the "overtures" performed by the orchestra at the Gewandhaus, Leipzig. It was the first performance of any of these splendid works since Bach's death.'

Professor Geiringer, in his recent book *Johann Sebastian Bach: the culmination of an era* (Oxford University Press 1966), has pointed out that the 'Overture' of the Fourth suite was also used by the composer as the first chorus of the 'Christmas' Cantata (no. 110), which is based on the words from Psalm 126, 'Then was our mouth filled with laughter and our tongue with singing'. 'It does not require too much imagination,' writes Geiringer, 'to detect ripples of laughter in the fugal middle section of this joyous piece'. In the dance melodies of these suites, Albert

Schweitzer has said 'a fragment of a vanished world of grace and eloquence has been preserved for us. They are the ideal musical picture of the rococo period. Their charm resides in the perfection of their blending of strength and grace.'

AARON COPLAND born 1900

'Appalachian spring', ballet for Martha

Program note by the composer and John N. Burk

Copland started the composition of this ballet in Hollywood in June 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The first performance of the ballet was given by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington DC, on October 30 1944. The principal roles were danced by Martha Graham, Erick Hawkins, Merce Cunningham and Mary O'Donnell. Isamu Noguchi designed the sets, Edith Guilford the costumes. Louis Horst conducted. In 1945 *Appalachian spring* received the Pulitzer prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald Tribune* of May 15 1945, is concerned with 'a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.'

Aaron Copland supplied the following information about *Appalachian spring*:

'The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano variations as background for a dance composition entitled "*Dithyramb*". I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's *Dithyramb* was considered by public and critics to be just as complex and abstruse as my music.

'Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs Coolidge translated her enthusiasm into action. She

invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.

Milhaud's ballet was *Imagined wing*, performed at the Library of Congress October 28-30 1944, and Hindemith's ballet was *Hérodiade*. Miss Graham changed this title to *The mirror before me*. *The mirror before me* and *Appalachian spring* were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26-27 1945.

'After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October 1944. Needless to say, Mrs Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

'The title "Appalachian spring" was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself.

'The Suite arranged from the ballet contains the following sections, played without interruption:

1. *Very slowly* — Introduction of the characters, one by one, in a suffused light.
2. *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.
4. *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
5. *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.
6. *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.
7. *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The gift to be simple*. The melody I borrowed and used almost literally, is called *Simple gifts*. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.
And when we find ourselves
In the place just right
'T will be in the valley
Of love and delight.
When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Till by turning, turning we come round right.

8. *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house". Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.'

It was in his ballets *Rodeo* and *Billy the kid* that Copland first pursued American folk ways upon the stage, cultivating a line which departed sharply from the tights and tinsel of Russian ballet tradition. *Rodeo*, first performed October 16 1942, was a real ground-breaker in this direction, an event vividly described by Agnes de Mille in her entertaining book, *Dance to the piper*. Miss de Mille relates how she conceived the idea for a cowboy ballet, how she turned to Aaron Copland for the music and would have no other composer, how she was strongly backed up by the friend whose courage fortified her own — Martha Graham. Copland fell in with her plan in a wholehearted way and amiably agreed with her that the set should be something as homely and unglittering as a country barn, that the male dancers move about the stage like sturdy males and not 'windblown petals', that a man in courting his girl could do so without 'jumps and turns'. The Russian dancers with whom Miss de Mille necessarily worked were impressed as the rehearsals crystallized into a clear style. Massine looked on in silent amazement. *Rodeo* was more than a success — it was a milestone; Miss de Mille's ballet in *Oklahoma!* was an immediate and happy result.

'Since *Our Town*,' wrote Juan Orrego Salas, 'Aaron Copland has been less insistent on using folklore material and, in its place, he clearly shows the maturity of a genuinely North American style, without identifying himself with determined groups or being a model of too sectarian a nationalism. If we could say that there is anything European in him, or to be more precise, anything of French impressionism, it is there in just that degree to which Europe, and particularly France, has contributed to the formation of American artistic cultures.

'The important thing where Copland is concerned is not to determine how much of his inspiration is autochthonous and how much foreign, or just how one or the other influence reveals itself in his music. What we should really fix our attention on is the appreciation of the fully formed personality to which all these elements, including, of course, his limitations, contribute.

'In *Appalachian spring*, perhaps one of the most beautiful works from his pen, he uses a regional theme taken from a collection made by Edward D. Andrews, treating it in five different variations. The principle of abstraction applied by Copland to the thematic material of all his works subsequent to 1930 appears here in such a form that he extracts from the popular theme used a local flavor which in itself it does not possess. In addition to altering notes, cutting out some unnecessary fragments, separating certain melodic periods to obtain a better spatial sense, he extracts at times an un hoped-for eloquence from insignificant elements, both by increasing their rhythmic geometry and by heightening their values.'

The music of Copland is beyond dispute a genuine expression of North America, or perhaps the most typical fruit of North American civilization. But his regionalism must not be judged from that closed, nationalistic standpoint which is so common in our America, and particularly in many of the artistic schools of the United States. We must not forget

that Bach and Vivaldi were musicians of two different countries, and despite that fact their works shared certain common traditions.

The diffusion of art, improving as it is in effectiveness day by day, tends to break down this nationalist conception which was born in the first half of the last century. The outlook of the creative artist is continually broadening, and 'classicism', understood in a universal and not chronological sense, is beginning to be common to contemporary works of art; Copland is no stranger to it, as is proved by his own development. The attraction that this artistic universalism seems to have for him makes him a typical American of New York, the cosmopolitan city *par excellence*.

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 31 in D K. 297 'Paris'

Program note by John N. Burk

Mozart, aged twenty-two, arrived with his mother in Paris on March 23 1778, and stayed there until September 26. The Mozart family had built great hopes on the success of Wolfgang in the French capital. What he wanted (and was never to succeed in having) was a permanent remunerative post, preferably that of *Kapellmeister*, which provincial Salzburg had not offered him. Nor were the available musicians at Salzburg inspiring to compose for. 'For the last five or six years,' wrote Mozart to a Salzburg friend, with a Parisian performance perhaps ringing in his memory, 'the Salzburg orchestra has always been rich in what is useless and superfluous, but very poor in what is necessary, and absolutely destitute of what is indispensable.' At Mannheim, whence he had just come and which possessed the finest orchestra in Europe, Mozart had probably first awakened to the full possibilities of the symphonic medium. 'The discipline that rules this orchestra!' he had written to his father. 'They behave themselves quite differently, have good manners, are well dressed, and don't soak themselves in taverns.'

The young man realized clearly enough that the broad road to success in Paris was not the symphonic road but the opera. The Gluck-Piccini controversy still held everyone's attention, although Gluck had triumphed by that time. Mozart was not interested in taking sides: he was as careful to preserve beauty of melody as the dramatic verities, and instinctively he would have sacrificed neither. He was ready to adapt his style to the French language and the French taste, but he never obtained in Paris more than half a promise of a French libretto, nor any definite prospect of a performance.

Mozart arrived in Paris with very little money, after nine and a half days of tedious travelling from Mannheim. His mother, who was with him, wrote home: 'During the last two days we were choked by the wind and drowned by the rain, so that we both got soaking wet in the carriage and could scarcely breathe.' And so they arrived in a strange city, where Mozart, making calls and lacking cab fare, picked his way over paving stones slippery with early spring mud. Mozart's mother was a care and a burden, for she merely sat alone in their dark lodgings day after day and complained of increasing ailments. On July 3 she succumbed to a disease as unidentifiable as many were in those days, and

Mozart for the first time directly witnessed the spectre of death. His father, unable to leave Salzburg, had realized that the boy, too sensitive, too impulsive, too trusting, had none of the qualities needed to back up his talents, push his advantage, and make himself known or even noticed in a foreign land. As Baron Grimm, the most helpful friend of Mozart in Paris, wrote to Leopold: 'He is too good-natured, listless, easily gullible, too little occupied with the means which can lead to fortune. One can never come through in this town without resource, enterprise and audacity.' The long letters constantly exchanged between father and son (the postage eating into Mozart's diminishing savings) are full of cautions and admonitions on the one hand, expressions of filial devotion and bitter discouragement on the other.

The Baron Grimm was the one person who introduced Mozart in favorable places. He took him to Noverre, Director of Ballet at the *Opéra*, who spoke of an opera and allowed Mozart to provide numbers for a ballet (*'Les petits riens'*), the production of which gave him no credit. His one fruitful meeting was with Le Gros, the Director of the *Concert spirituel*, the famous ultra-aristocratic subscription concerts, given in Lent when the theaters were closed, which were later to perform symphonies of Haydn and ultimately to vanish in the tides of revolution. But with Le Gros, as with others, French *'politesse'* ran ahead of honest good intention. Mozart contributed to an oratorio, which proved another case of obliging without return. He wrote a *'Symphonie concertante'* with solo parts designed for the eminent virtuosos of the orchestra: Wendling (flute) and Ramm (oboe) whom he had known at Mannheim; Punto, the hornist who, like Ramm, was later to inspire Beethoven, and Ritter (bassoon). Le Gros left the score lying on his desk when it should have been with the copyist, and when the time for its performance arrived it had simply disappeared. Mozart was offended but more or less forgave Le Gros when he was asked for a symphony — which, needless to say, he promptly provided. In a letter to his father, Mozart describes an encounter with Le Gros: 'M. Le Gros came into the room and said, "It is really quite wonderful to have the pleasure of seeing you again." "Yes, I have a great deal to do." "I hope you will stay to lunch with us today?" "I am very sorry, but I am already engaged." "M. Mozart, we really must spend a day together again soon." "That will give me much pleasure." A long pause; at last, "A propos, will you not write a grand symphony for me for Corpus Christi?" "Why not?" "Can I then rely on this?" "Oh yes, if I may rely with certainty on its being performed and that it will not have the same fate as my *Sinfonia concertante*." Then the dance began. He excused himself as well as he could, but did not find much to say. In short, the symphony was highly approved of — and Le Gros was so pleased with it that he says it is his very best symphony.'

Mozart had not composed a symphony for four years — for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the *Concert spirituel* had a reputation for great brilliance — Mozart's disparaging remarks to his father, presently to be quoted, must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He composed with both in mind. In every part there is a play for brilliant effect — numerous crescendos, adroit modulations, abrupt alternation of *piano*

and *forte*. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that 'when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next.' The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the '*premier coup d'archet*', the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, 'I have been careful not to neglect *le premier coup d'archet* — and that is quite sufficient. What a fuss the oxen here make of this trick! *Was Teufel* — I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!' And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the Concert spirituel. "Yes, I have heard the first and the last." "Do you mean — the last?" "Certainly, the first and the last — and the last gave me the more pleasure."

'I was very unhappy over the rehearsal,' wrote Mozart, 'for I never heard anything worse in my life; you cannot imagine how they scraped and scrambled over the symphony twice. I was really unhappy. I should like to have rehearsed it again, but there was so much else that there was no time. So I went to bed with a heavy heart and a discontented and angry spirit. The day before, I decided not to go to the concert, but it was a fine evening and I determined at last to go, but with the intention, if it went as badly as at the rehearsal, of going into the orchestra, taking the violin out of the hands of M. La Houssaye [the concertmaster], and conducting it myself. I prayed for God's grace that it might go well, for it is all to His honor and grace; and ecce, the symphony began. Raaff stood close to me, and in the middle of the first Allegro was a passage that I knew was sure to please; the whole audience was struck, and there was great applause. I knew when I was writing it that it would make an effect, so I brought it in again at the end, *da capo*. The Andante pleased also, but especially the last Allegro. I had heard that all the last Allegros here, like the first, begin with all the instruments together and generally in unison; so I began with the violins alone, *piano*, for eight bars, followed at once by a *forte*. The audience (as I had anticipated) cried "Sh!" at the *piano*, but directly the *forte* began they took to clapping. As soon as the symphony was over, I went to the *Palais Royal*, treated myself to an ice, told my beads as I had vowed, and went home.'

In a letter of July 9 (which at last breaks the tragic news of his mother's death), Mozart makes no bones about the comparative failure of the middle movement: 'The Andante was unluckily not favored with Le Gros' satisfaction. He thinks it modulates too much and that it is too long. The reason for this comes from the fact that the audience forgot to applaud it as noisily and persistently as they did the other movements. All cognoscenti and the majority of the audience, myself included, esteem that Andante highly. Contrary to what Le Gros says, it is quite natural and short. However, in order to satisfy him and others I have composed another Andante. Each in its way is good for each one has a different character.'

The problem of the two versions has occupied Mozart experts for a long time. There seemed to be doubt as to which version was the earlier. Alfred Einstein, in his edition of the *Köchel Verzeichnis*, identifies the Andantino as the second version, but Saint-Foix, the French author who is regarded as no mean expert, states positively that the Andantino movement, having forty bars more, is not shorter and must have been the first composed. In the early performances of this Symphony *Version 1* was presumably played. *Version 2*, however, appeared in the Symphony's first printing during Mozart's lifetime, published by Sieber, Paris, in 1779. The autograph of this version is lost. It was not until the early 1950s that a pianoforte arrangement became accessible. With this at hand a score of both versions was published by Dr H. F. Redlich.

At this performance Michael Tilson Thomas will use the so-called *Version 1*, which is now generally considered to be the original version.

PETER ILYICH TCHAIKOVSKY 1840-1893

Divertissement from Act 3 of 'Swan Lake'

Program note by Andrew Raeburn

Early in 1875 V. P. Begichev, Director of the Bolshoi Theatre in Moscow, invited Tchaikovsky to write a score for a ballet called 'The lake of the swan', libretto by Begichev himself and Vasily Geltzer (whose daughter was to be the first *prima ballerina* to dance *Swan Lake* in the United States thirty-six years later). Tchaikovsky was coming to the end of a period of strenuous activity. Between 1869 and 1875 he composed new pieces in fast succession, among them an opera *The Oprichnik*, the First Piano concerto and the Third symphony. Meanwhile he was teaching daily at the Moscow Conservatory and writing musical criticism for the *Russky Vedomosty*. He finished the score for *Swan Lake*, as the ballet came to be called, in the early months of 1876. Shortly afterwards he collapsed, suffering from nervous exhaustion. After recuperating in France, he went to Bayreuth as special correspondent of the *Vedomosty*, and tried without success to meet Wagner. 1876 was also the year marking the start of Tchaikovsky's long lasting correspondence with his patroness and confidante, Nadejda von Meck.

The première of *Swan Lake* took place at the Bolshoi Theatre the following March. The production was a dismal affair, indifferently choreographed, and Tchaikovsky was bitterly disappointed. The ballet remained in the Bolshoi's repertoire until the scenery wore out, then was not revived until 1901.

A little more than a year after Tchaikovsky's death the complete *Swan Lake* was given for the first time at the Maryinsky Theatre in St Petersburg, with choreography by Lev Ivanov and Marius Petipa. This production was triumphantly successful, and it hardly needs to be said that *Swan Lake*, together with Tchaikovsky's two other ballet scores, *The sleeping beauty* and *Nutcracker*, have remained among the most popular of all classical ballets.

The protagonists in *Swan Lake* are Prince Siegfried; his dominating

mother; Odette, a princess transformed by enchantment into a swan; Von Rotbart, a wicked magician; and his daughter Odile. It is Siegfried's twenty-first birthday, and he is celebrating with his close friends in the garden of his castle. His mother interrupts the festivities to remind him that at the court ball the following evening he must choose a wife from the assembled guests. She leaves. A flock of wild swans passes overhead and Siegfried and his friends, armed with crossbows, rush off in pursuit.

The scene changes to the moonlit forest, a lake in the background. The hunting party arrives to discover the swans peacefully gliding over the lake. Their leader is a beautiful white bird, crowned with a diamond tiara. Siegfried orders his companions to precede him. He is alone when there appears a beautiful girl, who seems to be both woman and swan. Feathers surround her face, her white robe is covered with swan's down and the crown of the Swan-queen lies on her head. As Siegfried approaches, the girl is terrified and tries to flee. But the Prince, already helplessly in love, implores her to stay. She reveals that she is Odette, Queen of the Swans; the lake is made of the tears that her mother wept when Von Rotbart, the magician, turned her daughter into a swan. Between midnight and dawn Odette is reprieved, and resumes her human form. The spell can only be broken when a man falls in love with her, marries her and loves no other. Siegfried swears to Odette that he loves her, will marry her and will never love another. Von Rotbart appears and points threateningly at Siegfried. As the Prince is about to shoot at him, the magician disappears. Siegfried begs Odette to come to the ball, but she says she cannot, warning her lover that Von Rotbart will use his magic powers to make the Prince unfaithful; if he succeeds, she will die.

The hunters return, and are about to shoot at the swans when Siegfried appears and orders them to put away their bows. The men return to the castle, and as the dawn breaks, the swans glide away over the lake.

The third act, from which the music to be heard at this concert is taken, is set in the great hall of the Prince's castle. Siegfried and his mother appear, and the assembled guests bow to them. In come six beautiful girls, chosen as possible brides. But Siegfried has thoughts only for Odette. The guests from foreign countries dance in turn, then a tall knight appears, escorting his daughter. Siegfried is enchanted, for he thinks the beautiful girl is Odette. But in reality she is Odile, transformed by Von Rotbart into the likeness of the Swan Queen. Siegfried dances with Odile, then announces that he has chosen the daughter of the stranger knight as his bride. Odette appears at the castle windows, vainly trying to warn Siegfried of his error, but only when Von Rotbart and his daughter vanish does the Prince realize that he is the victim of the magician's sorcery. He rushes from the castle to find his true beloved.

At the lake, the swanmaidens anxiously await the return of their Queen. She appears, disconsolate. The Prince hastens in to tell how he has been tricked. Odette, at first angry, relents, and the couple dance. Von Rotbart conjures up a wild storm, the lovers flee to a hill nearby, and Siegfried vows to die with Odette. His vow breaks the spell, the storm abates, Von Rotbart dies, and as the dawn appears, the happy lovers sail away in a jeweled boat, which gleams in the rays of the rising sun.

Program Editor ANDREW RAE BURN

MICHAEL TILSON THOMAS, Associate Conductor of the Boston Symphony Orchestra, is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. He was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.



For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of last year. In May 1970 he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's recent tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona. He made his debut in Japan in May. While continuing as Associate Conductor of the Boston Symphony, Michael Tilson Thomas becomes Music Director of the Buffalo Philharmonic this fall.

Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players. His recording of Tchaikovsky's Symphony no. 1 was released last spring.

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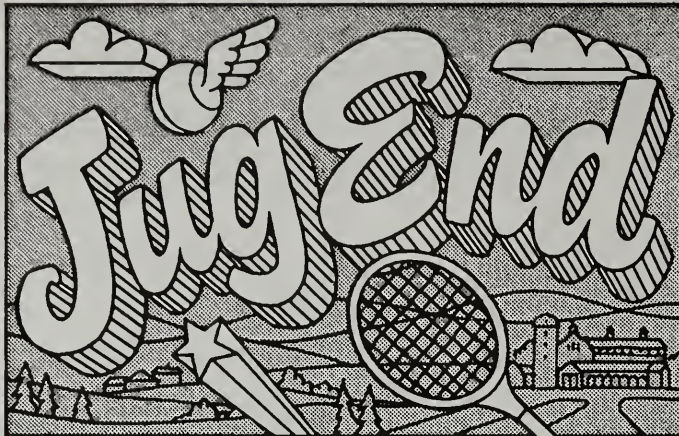
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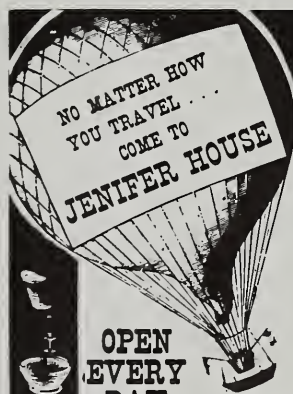
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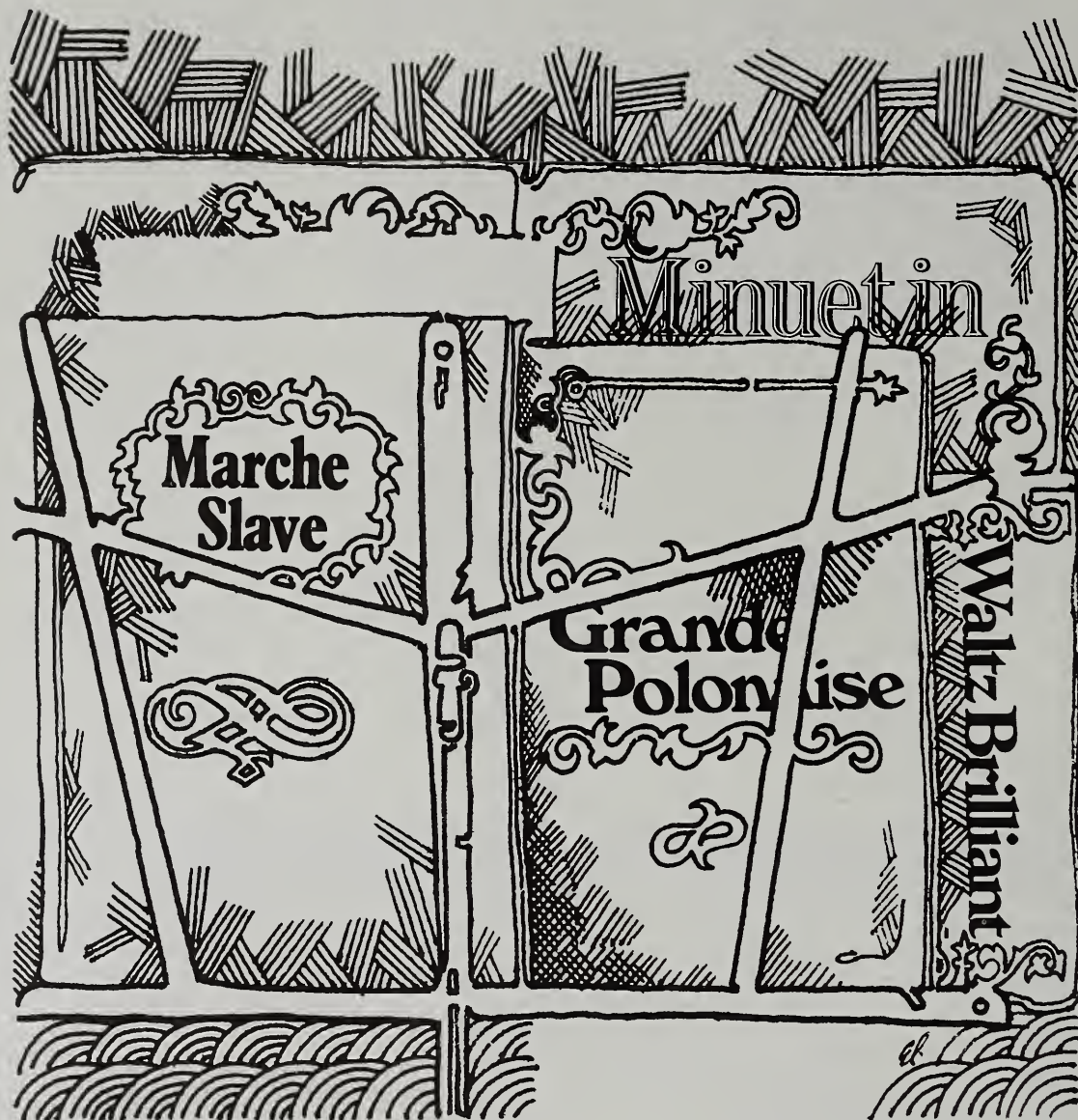
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A **map of Tanglewood**, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 30 1971 at 7 o'clock

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WILLIAM STEINBERG *Music Director*

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Ecce vicit leo

ANONYMOUS
14th century

Angelus ad virginem

ANONYMOUS
15th century

Qui creavit coelum

CLAUDIO CASCIO LINI
17th - 18th centuries

Angelus Domini

J. S. BACH
1685 - 1750

Komm, Jesu, komm

WILLIAM BILLINGS
1746 - 1800

A virgin unspotted
Bethlehem
The shepherd's carol

JOHN SHEPHERD
c. 1520-c. 1563

Kyrie eleison

CLAUDIO MONTEVERDI
1567 - 1643

Lauda Jerusalem

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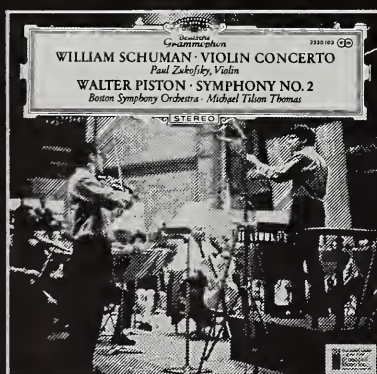
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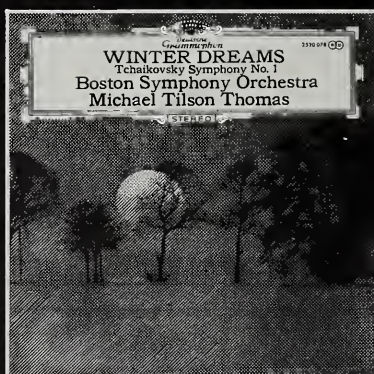
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Michael Tilson Thomas



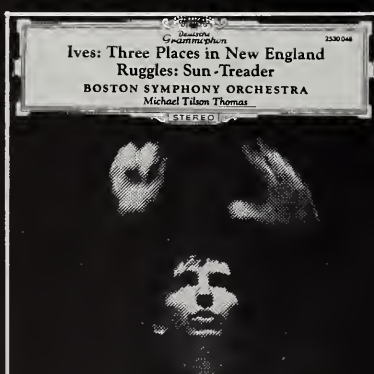
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday July 30 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

*COPLAND 'Appalachian spring', ballet for Martha

†RUGGLES Sun-treader

first performance at the Berkshire Festival

intermission

STRAVINSKY Scherzo à la russe

first performance at the Berkshire Festival

TCHAIKOVSKY Divertissement from Act 3 of 'Swan Lake'

Entrance of the guests and waltz – Entrance of Von Rotbart and Odile – Pas de six (Intrada and variations) – Czardas – Danse espagnole – Danse napolitaine – Danse russe – Mazurka – Scène (Rejoicing of Siegfried's mother; Waltz of Siegfried and Odile; Siegfried announces his betrothal to Odile; Odette appears at the castle window; Von Rotbart and Odile vanish; Siegfried's departure)

first performance at the Berkshire Festival

The program notes for this evening's concert begin on page 16

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday July 31 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

*HAYDN Symphony no. 96 in D 'Miracle'
 Adagio – allegro
 Andante
 Menuet & trio: allegretto
 Vivace assai

first performance at the Berkshire Festival

*PROKOFIEV Piano concerto no. 3 in C op. 26
 Andante – allegro
 Theme and variations
 Finale: allegro ma non troppo
 BYRON JANIS

intermission

TAKEMITSU 'Cassiopeia' for solo percussionist and orchestra
 JOHN WYRE

first performance by the Boston Symphony Orchestra

Byron Janis plays the Baldwin piano

The program notes for this evening's concert begin on page 22

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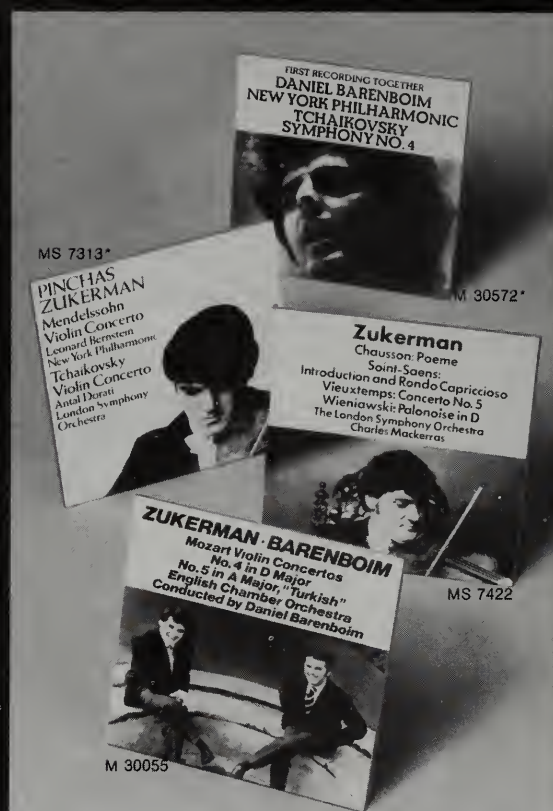
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TANGLEWOOD 1971

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LEONARD BERNSTEIN *Advisor*

Sunday August 1 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

DANIEL BARENBOIM *conductor*

SCHUBERT Overture to 'Rosamunde' D. 797

LALO Symphonie espagnole, for violin and orchestra op. 21

Allegro non troppo

Scherzando: allegro molto

Andante

Finale: allegro

PINCHAS ZUKERMAN

first performance at the Berkshire Festival

intermission

*TCHAIKOVSKY Symphony no. 4 in F minor op. 36
Andante sostenuto – moderato con anima
Andantino in modo di canzona
Scherzo: allegro (pizzicato ostinato)
Finale: allegro con fuoco

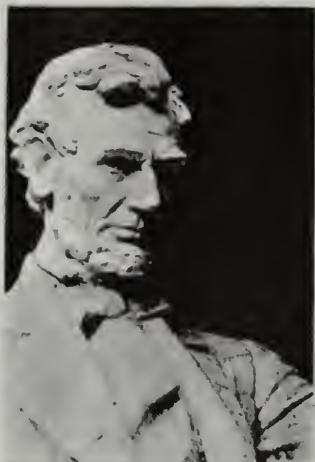
The program notes for this afternoon's concert begin on page 26

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Program notes for Friday July 30

AARON COPLAND born 1900

'Appalachian spring', ballet for Martha

Program note by the composer and John N. Burk

Copland started the composition of this ballet in Hollywood in June 1943, and completed it just a year later in Cambridge, Massachusetts. He wrote the ballet for Martha Graham on a commission from the Elizabeth Sprague Coolidge Foundation. The first performance of the ballet was given by Miss Graham and her company at the Coolidge Festival in the Library of Congress, Washington DC, on October 30 1944. The principal roles were danced by Martha Graham, Erick Hawkins, Merce Cunningham and May O'Donnell. Isamu Noguchi designed the sets, Edith Guilford the costumes. Louis Horst conducted. In 1945 *Appalachian spring* received the Pulitzer prize for music, as well as the award of the Music Critics' Circle of New York for the outstanding theatrical work of the season 1944-1945.

The action of the ballet, as described by Edwin Denby in the *New York Herald Tribune* of May 15 1945, is concerned with 'a pioneer celebration in the spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the last century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end the couple are left quiet and strong in their new house.'

Aaron Copland supplied the following information about *Appalachian spring*:

'The music of the ballet takes as its point of departure the personality of Martha Graham. I have long been an admirer of Miss Graham's work. She, in turn, must have felt a certain affinity for my music because in 1931 she chose my Piano variations as background for a dance composition entitled "*Dithyramb*". I remember my astonishment, after playing the Variations for the first time at a concert of the League of Composers, when Miss Graham told me she intended to use the composition for dance treatment. Surely only an artist with a close affinity for my work could have visualized dance material in so rhythmically complex and aesthetically abstruse a composition. I might add, as further testimony, that Miss Graham's *Dithyramb* was considered by public and critics to be just as complex and abstruse as my music.

'Ever since then, at long intervals, Miss Graham and I planned to collaborate on a stage work. Nothing might have come of our intentions if it were not for the lucky chance that brought Mrs Elizabeth Sprague Coolidge to a Graham performance for the first time early in 1942. With typical energy, Mrs Coolidge translated her enthusiasm into action. She invited Martha Graham to create three new ballets for the 1943 annual fall festival of the Coolidge Foundation in Washington, and commissioned three composers — Paul Hindemith, Darius Milhaud and myself — to compose scores especially for the occasion.

Milhaud's ballet was *Imagined wing*, performed at the Library of Congress October 28-30 1944, and Hindemith's ballet was *Hérodiade*. Miss Graham changed this title to *The mirror before me*. *The mirror before me* and *Appalachian spring* were performed by Miss Graham and her company at Jordan Hall, Boston, in her engagement January 26-27 1945.

'After considerable delay Miss Graham sent me an untitled script. I suggested certain changes to which she made no serious objections. The première performance took place in Washington a year later than originally planned — in October 1944. Needless to say, Mrs Coolidge sat in her customary seat in the first row, an unusually interested spectator. (She was celebrating her eightieth birthday that night.)

'The title "*Appalachian spring*" was chosen by Miss Graham. She borrowed it from the heading of one of Hart Crane's poems, though the ballet bears no relation to the text of the poem itself.

'The Suite arranged from the ballet contains the following sections, played without interruption:

1. *Very slowly* — Introduction of the characters, one by one, in a suffused light.
2. *Fast* — Sudden burst of unison strings in A major arpeggios starts the action. A sentiment both elated and religious gives the keynote to this scene.
3. *Moderate* — Duo for the Bride and her Intended — scene of tenderness and passion.
4. *Quite fast* — The Revivalist and his flock. Folksy feelings — suggestions of square dances and country fiddlers.
5. *Still faster* — Solo dance of the Bride — Presentiment of motherhood. Extremes of joy and fear and wonder.
6. *Very slowly* (as at first) — Transition scene to music reminiscent of the introduction.
7. *Calm and flowing* — Scenes of daily activity for the Bride and her Farmer-husband. There are five variations on a Shaker theme. The theme — sung by a solo clarinet — was taken from a collection of Shaker melodies compiled by Edward D. Andrews, and published under the title *The gift to be simple*. The melody I borrowed and used almost literally, is called *Simple gifts*. It has this text:

'Tis the gift to be simple,
'Tis the gift to be free,
'Tis the gift to come down
Where we ought to be.
And when we find ourselves
In the place just right
'T will be in the valley
Of love and delight.
When true simplicity is gain'd,
To bow and to bend we shan't be asham'd.
To turn, turn will be our delight,
'Till by turning, turning we come round right.

8. *Moderate* — Coda — The Bride takes her place among her neighbors. At the end the couple are left "quiet and strong in their new house". Muted strings intone a hushed, prayer-like passage. The close is reminiscent of the opening music.'

CARL RUGGLES born 1876

Sun-treader

Program note by Eric Salzman

About the only generalization that seems to work for the older generation of American composers — Ives, Ruggles, Varèse, Sessions, Gershwin, Cowell, Thomson, Copland, and others — is that no man's music is like that of any of the others. They are all in some difficult-to-define way recognizably American, but there is no 'school' — only individuals. Surely the phrase 'rugged individualist' was invented for Carl Ruggles.

Ruggles has been a New Englander for generations. Born on Cape Cod so long ago it seems it must have been in another lifetime, he has been a Vermonter long enough to have become part of the landscape. Ruggles' face, like one of his rugged dissonant scores, is a map of New England — full of deep, furrowed lines of great strength and character. This authentic old Yankee is strong, volatile, opinionated, vital, slow, shrewd, cutting, warm, intense, visionary, unique. So is his music.

Ruggles is almost the last living representative of the great old pioneering days of modern music. At ninety-five, he is older than all of the first great masters of the twentieth century, save only Schoenberg and Ives (he is less than two years their junior), and he has outlived them all. His true contemporaries — he matured late — were his friends Edgard

Eric Salzman, composer and music critic, is Music Director of radio station WBAI in New York. His note is taken from the article 'Carl Ruggles — A lifetime is not too long to search for the sublime', which appeared in Hi Fi/Stereo Review in September 1966, one of the series 'The great American composers'. It is reprinted by kind permission of the Editor and Publisher of Stereo Review.

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Varèse and Henry Cowell, and, with them and others, he helped to create an American music that was, in the twenties and thirties, pretty much the most original, adventurous, and exciting thing around. Then came the great tidal wave of social concern, conservatism, and popularization which dominated American music — for better or for worse — from the late thirties well into the postwar period. 'Advanced' American music — and some of the most daring music being written anywhere then was American — went into a period of eclipse, and Ruggles was neglected and almost forgotten.

In 1932, Ruggles' friend and champion, the important American critic and musicologist Charles Seeger, wrote: 'At the present time any critical study of Carl Ruggles and his work must proceed under this handicap — that the *Sun-treader*, magnum opus of his mature period, which received its première in Paris on February 25 1932, has not yet been performed in New York. . . .' The first New York performance was given thirty-eight years later, in April 1970, by the Boston Symphony Orchestra, conducted by Michael Tilson Thomas, while the American première took place in Portland, Maine, as lately as January 24 1966, also with the Boston Symphony — Jean Martinon conducting — a performance arranged through the good offices of Bowdoin College, as part of a festival devoted to the music of Ruggles. It was recorded a short time before the performance, mainly through the singular accident that this writer happened to get on a recording-award jury. Ruggles heard the work for the first time at the age of eighty-nine in a tape of this performance; he may never hear it in a live performance. (A second recording, by the Boston Symphony and Michael Tilson Thomas, was released last fall by Deutsche Grammophon.)

Ruggles has not produced a new composition for many years, but he continues to practice his other principal occupation, painting. This is no mere hobby; his painting is as important in his life as his music. He has been at it almost forty years; a number of his works have entered major American collections including, notably, New York City's Whitney Museum of American Art, and the Bowdoin event included a large exhibition of his oils, watercolors, and sketches. Incredibly, some of his best work has been produced in the last few years; a fine, abstract nude, full of *élan vital*, is dated 1965.

Ruggles the man, like Ruggles the composer, is a perfectionist. For him there is great art and great artists — 'the real thing'; everything else is 'rotten' and 'phony'. These are not lightly chosen distinctions; they are the manifestations of passionate involvement. Ruggles is a crusty, craggy, rugged old salt, full of what a colleague once called 'pith and vinegar'; he is laconic and biting yet full of excitement, ire, and passion; possessed of boundless, violent scorn and contempt for the faint, the weak-hearted, and the incompetent, but also with boundless, violent admiration for the gifted and great. He is happiest when surrounded by young people — especially when they are female and pretty — and he is as vitally involved with live people and live ideas as with those long since dead.

He is famous for his scatological verses and tales told with great gusto, and he attributes his longevity to a life-long interest in sex. 'If it hadn't been for those stories,' he says, puffing on his pipe, 'I'd "a" been dead years ago.' But he has other vital pleasures too: his painting and an irresistible penchant for telling tales on his colleagues. Ruggles was close to the principal artistic and intellectual currents of the twenties and thirties. Robert Frost was his neighbor and Carl Sandberg his friend. 'She was some gal, that one that wrote poetry,' he says, 'you know, the one that lived at the Hotel Brevoort . . . what was her name . . . oh sure, Millay.' His circle numbered many artists: Thomas Hart Benton, who painted him as *Sun-treader*, and, in later years, Benton's pupil, Jackson Pollock; Alfred Stieglitz and his wife, Georgia O'Keeffe; Joseph Stella, the painter-poet of the Brooklyn Bridge; and Rockwell Kent, who used Ruggles as the model for Captain Ahab in his illustrations for *Moby Dick*. It was Kent who started him painting through a kind of jocular dare; Kent was going to write music and Ruggles to paint. Kent never went through with his part of the deal, but Ruggles has been at it ever since.

In music, his great friends were the late Henry Cowell, who published his major scores, 'Goofy' Varèse, his collaborator in the International

Composers Guild, the first important American organization dedicated to new music, and Charles Ives, who helped underwrite the premiere and publication of *Sun-treader* and for whose music Ruggles has unbounded love and respect. He is not easy on all his composing contemporaries. 'What a punk,' he will say of this one, or 'that phony' of another or, of a third, 'he had talent but he got over it'. Sometimes he will temper his judgment: 'Fine, very fine. Some really good things in his music.' Then, a pause. 'Still, I'd "a" rather written one page of Charlie Ives' music than all that man's work put together.'

That is about as temperate as Ruggles ever gets about art and life. In 1932, Seeger wrote about Ruggles 'legislating for the universe that lies tremblingly awaiting verdict after verdict.' He has not changed. As Seeger put it, 'To Carl Ruggles, there are not different kinds of beauty: there is only one kind, and that he prefers to call the "sublime".' The search for the sublime is the dominating motif of Ruggles' life and work. It is the real subject matter of the paintings — of the intense, abstracted images of the sea, of flowers, of landscape, of the nudes, of actual notes of music or merely of visual contours and rhythms, all expressed in terms of a swirling rush of paint and color. It is what he loves in Beethoven and Bach, in Whitman and Poe, in Michelangelo and Albert Ryder. It is what he means when he says 'there are no straight lines in nature' and when he talks about 'the big phrase' and *tempo rubato* and writes the long, jagged, craggy, chromatic lines which mark his music and give it its special qualities of continuous, agonized ecstasy. Look at the titles: *Angels, Men and mountains, Portals, Evocations, Sun-treader*; the vision is everywhere the same.

It is also this search for the sublime that accounts for his small output. Every work was written slowly and with tremendous care, polished and honed to a gem-like hardness, reworked and recast in the course of an unending quest. *Sun-treader* alone took six years. It was written — like most of his work — on huge sheets of brown wrapping paper with the lines ruled by hand (some of these sheets of paper with fragments of music on them were later used as surfaces for painting and often the music underneath can be seen peeping through). It has been often said that Ruggles used these giant sheets of paper with great thick staff lines and huge fat notes because of weak eyesight, but he seems rather to have adopted these materials as part of his working method. With the enormous pages of score spread all around him, he could literally view an entire complex contrapuntal conception at once and grasp the exact current state of an evolving, elaborate work in progress. 'You know that place in *Sun-treader*,' he points out, 'where the canon comes round and overlaps with the cancrizans? It took me pretty near a year to make that turn.' He bursts into laughter. One year, six years, a lifetime is not too long to search for the sublime; there is a kind of sublime merriment in it too.

Sun-treader was finished in 1931: 'Sun-treader, light and life be thine forever.' The line is from Robert Browning's tribute to the dead Shelley in the poem *Pauline*. Ruggles likes to say, 'If I were to write for the orchestra today, I would write a whole piece for a huge orchestra in three-part counterpoint.' But that is almost exactly what he did in *Sun-treader*, an orchestral composition conceived virtually without 'harmony' in the conventional sense. *Sun-treader* represents several departures in Ruggles' work. In sheer bulk, it is his major effort; it is scored for a large orchestra (winds mostly in fives), it lasts almost eighteen minutes, and it departs radically from his previous practice of scoring for homogeneous ensembles. It is, in fact, a remarkable essay in orchestral doubling. The long lines are conceived in terms of a thick impasto of mixed colors, sometimes fine and delicate, generally strong, heavy, and thick, constantly shifting in tonal value and weight. The polyphonic interweaving, the density of the chromatic voice-leading, the insistence on a harmonic sound built out of minor seconds and major sevenths, and the palette-knife application of orchestral sonority turn a contrapuntally conceived piece into a work that has the remarkable effect of being composed in densities and intensities of sound.

Other aspects of *Sun-treader* are equally original and remarkable. The opening idea, which rises in great ecstatic sevenths and ninths in the brass out of an underlying A flat timpani throb, is not in a fixed tempo but marked *accelerando*. This gathering storm of intensity, which alter-

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nates with passages marked 'Serene, *tempo rubato*' is more than a giant, striding *Sun-treader* motto which binds the piece together; it sets the stage for an interaction of tempos which is one of the fundamental ideas of the work. The piece is blocked out in rising and falling lines set into big sectional units, short, reflective, lyric passages interspersed with that great, speaking, shouting dissonant prose — those jagged, striding, reaching lines that well up like the rocky contours of a giant landscape.

The Boston Symphony Orchestra, conducted by Michael Tilson Thomas, has recorded Sun-treader for Deutsche Grammophon.

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IGOR STRAVINSKY 1882-1971

Scherzo à la russe

Program note by Andrew Raeburn

Stravinsky lived in Hollywood for many years. From time to time he was approached to write music for films, but the projects were always abortive. In *Memories and commentaries* (Doubleday, 1960) he wrote about his experiences with film music: he began, he says, to compose scores on two occasions. (In fact, the figure should be at least three, as will be apparent shortly.) *Four Norwegian moods* started out as music for a film about the Russian invasion of Norway; the second movement of *Ode*, the work dedicated to the memory of Natalie Koussevitzky and first played by the Boston Symphony, was intended for a hunting scene of a projected film by Orson Welles of *Jane Eyre*. *Scherzo à la russe* 'began as music for another war film, with a Russian setting'.

Hollywood's and Stravinsky's definitions of film music have little in common but notes. He saw it himself as incidental music, and described Hollywood's conception as 'aural erethism' (erethism, according to the Shorter Oxford English Dictionary, is 'abnormal excitement of an organ or tissue'). The composer was well aware that his approach was 'quite wrong from the film industry's point of view, but that is as far as I will go'. 'I do enjoy negotiating with film people, though,' he continued, 'for only rarely do they try to obscure their motives with nonsense about art. They want my name, not my music—I was even offered \$100,000 to pad a film with music, and when I refused, was told that I could receive the same money if I were willing to allow someone else to compose the music in my name.'

The one piece of Stravinsky's which Hollywood did use (and he had no choice in the matter, for he had no copyright protection in the United States), was *Le sacre du printemps*. Walt Disney used a cut and altered version in *Fantasia*, illustrating the music not with a scenario related to Stravinsky's and Nijinsky's original, but with a representation of prehistoric animals clumsily destroying each other in a primitive and volcanic landscape.

Never one to waste music that he had put on paper, Stravinsky in 1944 orchestrated the episode he had written for the war film set in Russia for Paul Whiteman, who had commissioned a piece for a special radio broadcast. Whiteman and his band performed it on the Blue Network that year, 'much too rapidly', wrote Stravinsky, who was always outspoken about the interpreters of his music. Afterwards he rewrote the *Scherzo* for orchestra, 'which gave me some trouble, as the volume of mandolin and guitar in the trio canon was so much lighter than that of harp and piano.'

Scherzo à la russe is constructed as a scherzo with two trios. The piece begins with music reminiscent of a Russian fair, scored for brass instruments imitating the sound of accordions. In the first trio piano and harp in close canon play against the accompaniment of three muted solo violins with occasional punctuations by trumpet. The second trio is more tuneful, and uses the full orchestra. As Eric Walter White points out, *Scherzo à la russe* 'is closely related to the "Russian dance" in *Petrushka* and the "Swiss dances" in *The fairy's kiss*'.

PETER ILYICH TCHAIKOVSKY 1840-1893

Divertissement from Act 3 of 'Swan Lake'

Program note by Andrew Raeburn

Early in 1875 V. P. Begichev, Director of the Bolshoi Theatre in Moscow, invited Tchaikovsky to write a score for a ballet called 'The lake of the swan', libretto by Begichev himself and Vasily Geltzer (whose daughter was to be the first *prima ballerina* to dance *Swan Lake* in the United States thirty-six years later). Tchaikovsky was coming to the end of a period of strenuous activity. Between 1869 and 1875 he composed new pieces in fast succession, among them an opera *The Oprichnik*, the First Piano concerto and the Third symphony. Meanwhile he was teaching daily at the Moscow Conservatory and writing musical criticism for the *Russky Vedomosty*. He finished the score for *Swan Lake*, as the ballet came to be called, in the early months of 1876. Shortly afterwards he collapsed, suffering from nervous exhaustion. After recuperating in France, he went to Bayreuth as special correspondent of the *Vedomosty*, and tried without success to meet Wagner. 1876 was also the year marking the start of Tchaikovsky's long lasting correspondence with his patroness and confidante, Nadejda von Meck.

The première of *Swan Lake* took place at the Bolshoi Theatre the following March. The production was a dismal affair, indifferently choreographed, and Tchaikovsky was bitterly disappointed. The ballet remained in the Bolshoi's repertoire until the scenery wore out, then was not revived until 1901.

A little more than a year after Tchaikovsky's death the complete *Swan Lake* was given for the first time at the Maryinsky Theatre in St Petersburg, with choreography by Lev Ivanov and Marius Petipa. This production was triumphantly successful, and it hardly needs to be said that *Swan Lake*, together with Tchaikovsky's two other ballet scores, *The sleeping beauty* and *Nutcracker*, have remained among the most popular of all classical ballets.

The protagonists in *Swan Lake* are Prince Siegfried; his dominating mother; Odette, a princess transformed by enchantment into a swan; Von Rotbart, a wicked magician; and his daughter Odile. It is Siegfried's twenty-first birthday, and he is celebrating with his close friends in the garden of his castle. His mother interrupts the festivities to remind him that at the court ball the following evening he must choose a wife from the assembled guests. She leaves. A flock of wild swans passes overhead and Siegfried and his friends, armed with crossbows, rush off in pursuit.

The scene changes to the moonlit forest, a lake in the background. The hunting party arrives to discover the swans peacefully gliding over the lake. Their leader is a beautiful white bird, crowned with a diamond tiara. Siegfried orders his companions to precede him. He is alone when there appears a beautiful girl, who seems to be both woman and swan. Feathers surround her face, her white robe is covered with swan's down and the crown of the Swan-queen lies on her head. As Siegfried approaches, the girl is terrified and tries to flee. But the Prince, already helplessly in love, implores her to stay. She reveals that she is Odette, Queen of the Swans; the lake is made of the tears that her mother wept when Von Rotbart, the magician, turned her daughter into a swan. Between midnight and dawn Odette is reprieved, and resumes her human form. The spell can only be broken when a man falls in love with her, marries her and loves no other. Siegfried swears to Odette that he loves her, will marry her and will never love another. Von Rotbart appears and points threateningly at Siegfried. As the Prince is about to shoot at him, the magician disappears. Siegfried begs Odette to come to the ball, but she says she cannot, warning her lover that Von Rotbart will use his magic powers to make the Prince unfaithful; if he succeeds, she will die.

The hunters return, and are about to shoot at the swans when Siegfried appears and orders them to put away their bows. The men return to the castle, and as the dawn breaks, the swans glide away over the lake.

The third act, from which the music to be heard at this concert is taken, is set in the great hall of the Prince's castle. Siegfried and his



DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

mother appear, and the assembled guests bow to them. In come six beautiful girls, chosen as possible brides. But Siegfried has thoughts only for Odette. The guests from foreign countries dance in turn, then a tall knight appears, escorting his daughter. Siegfried is enchanted, for he thinks the beautiful girl is Odette. But in reality she is Odile, transformed by Von Rotbart into the likeness of the Swan Queen. Siegfried dances with Odile, then announces that he has chosen the daughter of the stranger knight as his bride. Odette appears at the castle windows, vainly trying to warn Siegfried of his error, but only when Von Rotbart and his daughter vanish does the Prince realize that he is the victim of the magician's sorcery. He rushes from the castle to find his true beloved.

At the lake, the swanmaidens anxiously await the return of their Queen. She appears, disconsolate. The Prince hastens in to tell how he has been tricked. Odette, at first angry, relents, and the couple dance. Von Rotbart conjures up a wild storm, the lovers flee to a hill nearby, and Siegfried vows to die with Odette. His vow breaks the spell, the storm abates, Von Rotbart dies, and as the dawn appears, the happy lovers sail away in a jeweled boat, which gleams in the rays of the rising sun.

Program notes for Saturday July 31

JOSEPH HAYDN 1732-1809

Symphony no. 96 in D 'Miracle'

Program note by John N. Burk

Twelve subscription concerts were given by Johann Peter Salomon in the Hanover Square Rooms on successive Fridays, from March 11 1791 through June 3. Haydn, whom Salomon had brought to London at the beginning of the year, was the special guest and the main attraction. A 'new' symphony was announced and performed at each evening, always opening the second part which was the place of honor in the program. Haydn presided at the harpsichord. (This obsolescent custom was probably retained so that the public might behold the composer playing his own music. The scores of the later symphonies have no continuo part.) Salomon, as 'leader', was the concertmaster. Salomon had announced a new symphony by Haydn for each concert, having contracted for six. The assignment was met to the public's satisfaction, although only two actually new symphonies were then composed (nos. 96 in D and 95 in C minor). The 'new' symphonies presented each Friday were actually either new to London, or a repetition 'by particular desire' of one which had been played in the week before. The ninety-sixth was performed at four of the concerts, if not more. It was announced in the ninth week as 'the favorite overture'. Which symphonies were performed cannot always be known, since the printed announcements merely said: 'New Overture' or 'New Grand Overture', omitting any identification.

The title 'Miracle' has been attached to this symphony, with no justification unless a convenient tag may be an excuse. The legend was started by the *Morning Chronicle*, which, describing a much later concert on February 2 1795, reported: 'The last movement was encored, and notwithstanding an interruption by the accidental fall of one of the chandeliers, it was performed with no less effect.'

A. K. Dies in his *Biographische Nachrichten über Haydn* (1810) elaborates on this:

'When Haydn appeared in the orchestra and seated himself at the Pianoforte, to conduct a symphony personally, the curious audience in the parterre left their seats and pressed forward towards the orchestra, with a view to seeing Haydn better at close range. The seats in the middle of the parterre were therefore empty, and no sooner were they

empty but a great chandelier plunged down, smashed, and threw the numerous company into great confusion. As soon as the first moment of shock was over, and those who had pressed forward realized the danger which they had so luckily escaped, and could find words to express the same, many persons showed their state of mind by shouting loudly: 'miracle! miracle!' Haydn himself was much moved, and thanked merciful Providence who had allowed it to happen that he [Haydn] could, to a certain extent, be the reason, or the machine, by which at least thirty persons' lives were saved. Only a few of the audience received minor bruises.'

The trouble with this story is that the Symphony which opened the concert on that date and caused the audience to 'press forward' was not no. 96, which was played in the second part, but the Symphony no. 102. Haydn, asked by Dies, remembered nothing of the incident. Perhaps the main interest in the story is the behavior of the audience, who crowded about the composer to stare at him while he was attempting to conduct from the pianoforte.

The Adagio of this symphony, an introduction of sixteen measures, has a special grace of phrasing in the first violin part, which is to become characteristic of the whole symphony, exploiting the alternation of expressive dotted and slurred notes. The Allegro has a main subject extended in presentation and treated with adroit modulation, as a subsidiary subject grows from it. The Andante is in a 6/8 *grazioso* manner, with a violin subject elaborated by grace notes. The movement gains animation by the use of six triplets to a bar, two violin solos set against ripieno parts. There are light suspensive woodwind trills before the final cadence. There is a rather ceremonial Minuet and a light and contrasting trio with oboe solo. The final Vivace, again favoring the violins, has a supple, purling sort of theme like a *perpetuum mobile*, sparkling with much chromatic manipulation. There is a minor section that casts no shadow. The key transitions are Haydn's adroit fantasy at its best. He seldom spoke specifically about his music, but when he sent his first two London Symphonies to Frau von Genzinger in Vienna to be delivered to the Ritter Bernhard von Kees, in order that this wealthy patron might have them performed and add them to his collection, he urged special care for the Finale of this one, realizing that it would be ruined by heavy-handed treatment: 'Please tell Herr von Kees that I ask him respectfully to have a rehearsal of both these symphonies because they are very delicate, especially the last movement of that in D major, for which I recommend the swiftest piano and a very quick tempo.'

SERGEY PROKOFIEV 1891-1953

Piano concerto no. 3 in C op. 26

Program note by James Lyons

By definition the creator's art is less ephemeral than the interpreter's, and over the past half-century the music of Prokofiev has substantially insured him to posterity as a composer. But it is perhaps significant and certainly not untoward to note that, like several of the most hal-lowed figures in ages past, Prokofiev was the salesman *par excellence* of his own piano concerti. Specifically as to no. 3, he personally sold it to the United States.

The Third piano concerto was sketched the fateful winter of the Revolution of 1917. Because the overthrow of Czarism and its immediate consequences marked a definite change in the direction of Prokofiev's development, it behooves us to look (perforce superficially) at the influences to which he was subject between 1917 and 1921, when he completed this score. To state it bluntly, the 'change' was a sea change, and the influences were geographic.

Prokofiev was anything but a Marxist in those years. 'Immersed as I was in art,' he wrote later, 'I did not have a clear idea of the scope and



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significance of the October Revolution. . . . What he *did* know was that Russia had become an unhealthy place for composers. He wanted out. And the country that appealed to him above all was America.

When the People's Commissar of Education attended the première of the *Classical Symphony* (Petrograd, April 21 1918) and sought out Prokofiev to express his admiration, the composer saw his opportunity and expressed in the strongest appropriate language his desire to make an extended trip abroad. Under the circumstances there was no graceful alternative for the Commissar but to consent, and within days it was announced that the government had decided to send Prokofiev across the Pacific in connection with 'matters pertaining to art'. He departed via Vladivostok in May for Yokohama, whence he proceeded by slow boat and several stopovers to New York, arriving there in September and making his first Manhattan appearance a fortnight after Armistice Day. Every last seat in old Aeolian Hall was filled, and the debut (a solo recital) launched Prokofiev's American career in sensational fashion. Even the critics who felt constrained to inveigh against him as an ambassador of Bolshevism concurred in the unanimous verdict on his pianistic ability; the consensus was an enthusiastic welcome for a veritable titan of the keyboard.

For the next few seasons Prokofiev concertized heavily, and no major work was forthcoming except *The love for three oranges*. In the nature of artistic creation, however, it is inconceivable that the Third piano concerto sat untouched in the composer's luggage until the summer of 1921, when he is said to have completed the score during a sojourn at St Brevin, on the coast of Brittany. This was in the wake of Prokofiev's second transcontinental tour of the United States. To what extent his experiences in the New World are reflected in the op. 26 we have no way of knowing, and the answer could be not at all. But there is no gainsaying the fact that this music gestated during long, lonesome days of staring out train windows. Possibly this is rather too fanciful. What is not, by all accounts, is that the Third concerto was a success from the beginning. The composer himself took part in the première, which was given not in his homeland but in Chicago, Illinois, on December 16 1921. Americans did not take the piece to their hearts at once, as Europe did, but it was cordially received at the very least (Prokofiev remarked that we 'did not quite understand' the work at the time), and its place in the standard repertoire has grown more secure with each passing season.

Prokofiev himself having prepared an analysis of his Third piano concerto it would be presumptuous not to reproduce the composer's own description:

'1. The first movement opens quietly with a short introduction, *andante*, 4-4. The theme is announced by an unaccompanied clarinet, and is continued by the violins for a few bars. Soon the tempo changes to *allegro*, the strings having a passage in sixteenths which leads to the statement of the principal subject by the piano. Discussion of this theme is carried on in a lively manner, both the piano and the orchestra having a good deal to say on the matter. A passage in chords for the piano alone leads to the more expressive second subject, heard in the oboe with a pizzicato accompaniment. This is taken up by the piano and developed at some length, eventually giving way to a bravura passage in triplets. At the climax of this section, the tempo reverts to *andante*, and the orchestra gives out the first theme, *fortissimo*. The piano joins in, and the theme is subjected to impressively broad treatment. On resuming the *allegro*, the chief theme and the second subject are developed with increased brilliance and the movement ends with an exciting crescendo.

'2. The second movement consists of a theme with five variations. The theme is announced by the orchestra alone, *andantino*. In the first variation, the piano treats the opening of the theme in quasi-sentimental fashion, and resolves into a chain of trills as the orchestra repeats the closing phrase. The tempo changes to *allegro* for the second and third variations, and the piano has brilliant figures, while snatches of the theme are introduced here and there in the orchestra. In Variation four, the tempo is once again *andante*, and the piano and orchestra discourse on the theme in a quiet and meditative fashion. Variation five is energetic (*allegro giusto*). It leads without pause into a restatement of the theme by the orchestra, with delicate chordal embroidery in the piano.

'3. The Finale begins (*allegro ma non troppo*, 3-4) with a staccato theme for bassoons and pizzicato strings, which is interrupted by the blustering entry of the piano. The orchestra holds its own with the opening theme, however, and there is a good deal of argument, with frequent differences of opinion as regards key. Eventually the piano takes up the first theme, and develops it to a climax.

'With a reduction of tone and slackening of tempo, an alternative theme is introduced in the woodwind. The piano replies with a theme that is more in keeping with the caustic humor of the work. This material is developed, and there is a brilliant coda.'

The Boston Symphony Orchestra directed by Erich Leinsdorf, with John Browning as soloist, has recorded Prokofiev's Third piano concerto for RCA Records.

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TORU TAKEMITSU born 1930

'Cassiopeia' for solo percussionist and orchestra

Program note by Andrew Raeburn and Edward Downes

While Toru Takemitsu was composing *Cassiopeia* three months ago, he kindly sent a few notes about the piece. 'I am trying,' he wrote, 'to show Stomu Yamash'ta's individuality as much as I can, and it will be one of my works which is dramatic as well as theatrical. The orchestra does not play an accompanying role; rather the music for each individual player will provide numerous relationships of time and space, similar to the relationships of the rotation of the earth on its axis to its revolution around the sun, and to the movements of myriads of other heavenly bodies — all this influenced by the natural changes of the seasons.'

Cassiopeia was a mythological Queen, wife of Cepheus, Ethiopian King of Joppa. This lady had several somewhat dubious claims to fame: she was one of the many mistresses of the god Zeus, by whom she had a son of great beauty called Atymnius. She was also

'That starréd Ethiop Queen who strove
To set her beauty's praise above
The sea-nymphs, and their power offended.'

Rashly *Cassiopeia* boasted that she and her daughter *Andromeda* were more lovely than the daughters of the sea-god *Nereus*. The *Nereids*, furious, appealed for help to *Poseidon*, King of the sea, who obliged by conjuring up floods to ravage the coast of *Philistia*, and by sending a female sea-monster which devoured the subjects of *Cepheus* in great numbers. The oracle was consulted, and pronounced that the Queen could atone for her insult and rid *Joppa* of the double scourge only by allowing *Andromeda* to be sacrificed to the monster. The princess was therefore chained naked to a rock by the sea to await her death.

The hero *Perseus* however, fresh from his triumph over the Gorgon *Medusa*, flew by, caught sight of *Andromeda*, and fell immediately in love with her. The King and Queen were watching from the shore, so *Perseus* approached them, offered to rescue their daughter and kill the monster if they would allow him to marry her and take her back to Greece. They agreed, so he chopped off the monster's head and unchained *Andromeda*.

The couple was married, but the latter part of the ceremony was interrupted by one *Agenor*, with a band of armed followers, who had apparently been summoned by *Cassiopeia* to claim *Andromeda* for himself. The Queen wanted *Perseus* dead, but the hero produced the Gorgon's head, which turned her, the King, *Agenor*, and the rest of his would-be murderers to stone. *Perseus* then flew back to Greece, taking his bride with him.

The images of *Cepheus* and *Cassiopeia* were then transferred by *Poseidon* to the heavens. As a punishment for her double dealing, *Cassiopeia* was tied in a basket. At certain times of the year, she and the





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basket turn upside down, hardly a dignified pose for a former Queen.

Takemitsu's *Cassiopeia* is more concerned with the Queen's situation in the sky than with her misdeeds. As she is surrounded by the stars which form her basket (or, in some charts, her throne in the heavens), so the solo percussionist is surrounded both in space and sound by various groups of instruments. Group 1 consists of flute, clarinet, contrabassoon, harp, guitar, solo violin and percussion instruments; Group 2 of flute, oboe, clarinet, bassoon, solo viola and percussion instruments; Group 3 of flute, piccolo, oboe, clarinet, E flat clarinet, solo cello and percussion; Group 4 of flute, alto flute, oboe, english horn, bass clarinet, solo violin, celesta, harp and percussion. In addition there is a group of brass instruments and another of strings. The soloist's instruments are also assembled in the *Cassiopeia* pattern: he plays antique cymbals, Trinidad steel drum, 3 Almglocken (German cow bells), metallic wind chime, 2 gongs, 2 tam tams, 2 sizzle cymbals, African karimba, timpani, tambourine (played with the knuckle, hit, shaken and flapped), steel sheet, wood blocks, log drum, temple blocks, wooden plate, cow bell, 5 boo-bam, 4 roto-tom, 3 tom toms and 2 foot bass drums.

A.H.R.

Toru Takemitsu is one of the best known of the younger group of Japanese composers, and has been widely performed both in Europe and the United States in recent seasons. When Aaron Copland visited Tokyo in the fall of 1966, he made an enthusiastic statement about the music of Takemitsu, concluding: 'I consider him to be one of the outstanding composers of our time.'

Born in Tokyo, where he now makes his home, Mr Takemitsu began his composition studies, according to official biographies, in 1948 with Yosuji Kiyose. But when questioned by the writer of these notes, Mr Takemitsu replied that his teacher is 'this daily life, including all of music and nature'. Like many oriental composers, Mr Takemitsu has been strongly influenced by Debussy, possibly because of the fact that Debussy himself was influenced by oriental systems of music. Among more recent composers the chief influences on him, Mr Takemitsu feels, have been Edgard Varèse and Anton Webern. Takemitsu has been strongly influenced by the traditional music of his native land, a factor which shows clearly in his *November steps no. 1*.

Among the living composers who have an especial hold on Mr Takemitsu's interest are John Cage, Iannis Xenakis, Roger Reynolds, Yuji Takahashi and Toshi Ichihyanagi. As this list of names would suggest, Mr Takemitsu has been in the avant-garde of his own generation; in fact, he organized, in 1951, an advanced composers' group called the Experimental Laboratory. Mr Takemitsu's own experiments have included at least two electronic works for tape recorder, *Relief Statique* and *AI*, presented at the New School of New York by the United States Section of the International Society for Contemporary Music in March 1961.

E.D.

More recently Toru Takemitsu has composed *Asterism*, for piano and orchestra on a commission from RCA, and supervised the recording sessions. Last year he was appointed Director of 'Space Theatre' in the Steel Pavilion at Osaka's Expo '70. He has been invited to take part in the Marlboro Music Festival next month, and in October two 'Journées Toru Takemitsu' will be sponsored by the SIMP of Paris, France.

Program notes for Sunday August 1

FRANZ SCHUBERT 1797-1828

Overture to 'Rosamunde' D. 797

Program note by John N. Burk

Rosamunde, Fürstin von Cypern, a romantic drama by Wilhelmine von Chézy with incidental music by Schubert, was first performed at the

Theater an der Wien in Vienna on December 21 1823, and once repeated, but Schubert never wrote an overture for this short-lived piece. At these two performances the overture he had written in 1822 for his opera *Alfonso und Estrella* was used. The overture which now bears the name *Rosamunde* and was so published, was composed for *Die Zauberharfe*, an opera in three acts to a text of Georg von Hofmann, in 1819-1820, another stage failure. It would therefore more rightly be called the Overture to *The magic harp*.

The musical numbers in *Rosamunde* consisted of three entr'actes, two ballets, a 'Shepherd's melody' for winds, a soprano air and three choruses. The playwright alone can be blamed for the fact that the piece barely survived a second presentation and quickly passed into oblivion, for the musical numbers which were as charming as the text was preposterous were favorably received and the reviews were on the whole enthusiastic, although one critic took the young composer to task for his 'unfortunate *bizarrierie*'. Since the tribulations of *Rosamunde*, Princess turned Shepherdess, had no connection whatever with this Overture, and since most of the text is lost anyway, there would be no point in pursuing the subject here.

It was Madame von Chézy who had written the libretto for Weber's *Euryanthe*, a text which became the subject of public ridicule — 'A librettist,' wrote Sir George Grove, 'whose lot seems to have been to drag down the musicians connected with her.' The composer may surely be forgiven for salvaging his two overtures from the ruins of the unsuccessful stage pieces to which they belonged. Schubert's manuscript of the *Rosamunde* music was not published, and dropped out of knowledge and recollection for many years. It was discovered intact in 1868 in a forgotten Vienna cupboard by George Grove and Arthur Sullivan, a triumphant moment in the careers of the two English musicians.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and the usual strings. It begins with a long introduction, Andante, in C minor. 'The main body of the composition, Allegro vivace in C major (2/2 time), is in a form much used by Rossini and other Italian opera composers of his day.' The first and light theme is followed by a loud and brilliant subsidiary of passage work. A short interlude modulates to G major, and the melodious second theme is in this key. Another theme by way of conclusion leads to a climax. A short passage brings modulation and a return to the tonic. The third section has the usual relations to the first. The coda is built on a new theme in 6/8 time.

EDOUARD LALO 1823-1892

Symphonie espagnole, for violin and orchestra op. 21

Program note by John N. Burk

It was years earlier, in 1878, that Tchaikovsky, who always had an alert ear for the nice use of color in music, heard the *Symphonie espagnole* played by Sarasate, and wrote to Mme von Meck:

'The work has given me the greatest pleasure. It is so delightfully fresh and light, with piquant rhythms and beautifully harmonized melodies. It resembles closely other works of the French school to which Lalo belongs, works with which I am acquainted. Like Léo Delibes and Bizet he shuns carefully all that is *routinier*, seeks new forms without wishing to be profound, and is more concerned with *musical* beauty than with the old traditions, as the Germans are. The young generation of French composers is truly very promising.'

But Lalo was not so young (Tchaikovsky did not yet know his age). He was fifty-five, to be exact, and seventeen years older than Tchaikovsky



NOTICE OF CANCELLATION OF THE EXCHANGE BETWEEN THE PHILADELPHIA AND BOSTON SYMPHONY ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

EVENTS & EXHIBITIONS IN AND AROUND THE BERKSHIRES

LENOX ARTS CENTER
Lenox

LENOX LIBRARY
Lenox

MUSIC MOUNTAIN
Falls Village, Connecticut

YALE CONCERTS
Norfolk, Connecticut

BERKSHIRE THEATRE FESTIVAL
Stockbridge

SHARON PLAYHOUSE
Sharon, Connecticut

WILLIAMSTOWN THEATRE
Williamstown

**JACOB'S PILLOW DANCE
FESTIVAL**
Lee

**BERKSHIRE COUNTY
HISTORICAL SOCIETY**
Pittsfield

BERKSHIRE MUSEUM
Pittsfield

**CHESTERWOOD STUDIO
MUSEUM**
Glendale

CLARK ART INSTITUTE
Williamstown

HANCOCK SHAKER VILLAGE
Hancock

**STOCKBRIDGE HISTORICAL
SOCIETY**
Stockbridge

NAUMKEAG
Stockbridge

MISSION HOUSE
Stockbridge

OLD CORNER HOUSE
Stockbridge

**WILLIAMS COLLEGE MUSEUM
OF ART**
Williamstown

*Details of these and other events
and exhibitions in the Berkshires
may be found in BERKSHIRE WEEK*

himself. It was not until about this time that his name came to be known. His special champions have erected a legend of neglect about him. Philip Hale wrote of the 'various and cruel disappointments' which he met with in his earlier years, 'before he was applauded as the composer of *Le roi d'Ys*'. But when the *Symphonie espagnole* brought attention upon him, he had perhaps for the first time merited that attention by music of outstanding quality. The record until then was one of a hopeful and obscure composer who, playing viola in a quartet for his livelihood, had written various chamber or solo pieces, or songs, and when a competition opened the way, an opera called '*Fiesque*'. It is certainly to his credit that he neither catered to the demand for salon music, nor 'fawned' upon the managers of opera houses, as Mr Hale pointed out. But it remains to be demonstrated that the 'neglect' of small pieces which have never made any stir in the world, and the non-acceptance of a first opera subsequently dismantled and salvaged for other purposes was any considerable cause for grievance. This was all he had written, up to the threshold of fifty. The Violin concerto, composed in 1872, the *Symphonie espagnole* and *Le roi d'Ys* (1875), the Cello concerto (1876), the *Norwegian rhapsody* in its orchestral form (1881), the ballet *Namouna* (1882), the Symphony in G minor (1886), the Piano concerto (1889), the opera *La Jacquerie* (uncompleted when he died) all found performance, promptly except in the case of *Le roi d'Ys*, which did not reach the stage until 1888. All of his notable music, then, all of the orchestral music of a composer whose fame rests upon his fine handling of instrumental color, was composed in his fifties and sixties.

Preliminary flourishes from the orchestra and soloist anticipate rhythmically the main theme of the *Symphonie espagnole*, which is stated with emphasis by the orchestra. The soloist, after two upward runs, repeats and elaborates it, and shortly introduces the second subject (in B flat major). The themes are recapitulated in reverse order. The Scherzando is in fast triple time. The tutti set forth the subject, the soloist takes it up, and later weaves through it an embroidery of sixteenth notes. There is a middle section with capricious changes of tempo, the expected return of the first part, and a pianissimo ending. The Andante discloses, after introductory measures, an extensive melody for the soloist, a melody which becomes free and rhapsodic in development. The function of the orchestra is background and punctuation. The final rondo is in 6/8. The bassoon at once gives out a staccato phrase which is destined to run like an ostinato through the greater part of the movement. Yet this phrase has the function of accompaniment, and indeed accompanies the gay chief theme when the solo enters to deliver it. An episode played softly, and in slower tempo, gives a sensuous theme to the violin. The main subject, returning, is brilliantly handled at the close. (A third movement, "Intermezzo," is usually omitted in performance.)

PETER ILYICH TCHAIKOVSKY 1840-1893
Symphony no. 4 in F minor op. 36
Program note by John N. Burk

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth symphony.

The dramatic conflict and emotional voice of this symphony and the two that followed somehow demand a program. It may be worth inquiring to what extent the Fourth symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of program in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word '*Pathétique*' for the Sixth, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a program for the Fourth, writing confidentially to Mme von Meck, in answer to her direct question, and at the end of the same letter dis-qualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without

Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneyev: 'Of course my Symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile.' The program devolves upon the cyclic brass theme of 'inexorable fate' which opens the work and recurs at the end. Again, a fragmentary sketch of a program for the Fifth symphony has been recently discovered, in which 'fate' is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth symphony he was intensely unhappy — there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). 'We cannot escape our fate,' he said in his letter, 'and there was something fatalistic about my meeting with this girl.' Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme. (Some connection between the Symphony and Tchaikovsky's rash marriage and subsequent collapse is inescapable, as an outline of dates will show. It was in May of 1877 that he became engaged to Antonina Ivanovna Milyukova. In that month, too, he completed his sketches for the Symphony. The wedding took place on July 18, and on July 26 Tchaikovsky fled to Kamenko; there was a two weeks' farce of 'conjugal' life at their house in Moscow (September 12 to 24), and the distraught composer attempted to catch a fatal cold by standing up to his waist in the frigid waters of the Moskva. Again the composer made a precipitate flight, and never saw his wife again. Barely surviving a nerve crisis which 'bordered upon insanity', he was taken by his brother, Anatol, to Switzerland for a complete rest and change. At Kamenko in August, in a condition which made peace of mind impossible, he was yet able to complete the orchestration of the first movement. At Lake Geneva, as soon as he was able to take up his pen, the convalescent worked happily upon the remaining three movements.)

Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme von Meck of January 25 1878) 'a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity.' It was his music, specifically his Symphony to which he clung in desperation, that restored his 'sane self'.

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears — these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitifully feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outlines of the Fourth symphony — music far surpassing anything he had done in brilliance and exultant strength.



THE CONDUCTORS

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. Seiji Ozawa became Music Director of the San Francisco Symphony last fall. He has made many recordings for RCA and Angel.

MICHAEL TILSON THOMAS, Associate Conductor of the Boston Symphony Orchestra, is the grandson of Boris and

Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. He was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of last year. In May 1970 he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln

Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's recent tour to Europe he conducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona. He made his debut in Japan in May.

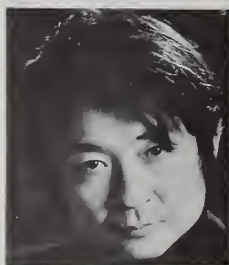
Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players. His recording of Tchaikovsky's Symphony no. 1 was released last spring.

DANIEL BARENBOIM conducted the Boston Symphony for the first time at the 1969 Berkshire Festival. Born in Buenos Aires in 1942, he began piano studies at the age of five with his father and mother, both of whom were accomplished pianists, and gave his first recital at seven. His mentors were, first Adolf Busch in Buenos Aires, then, when his family moved to Israel, Igor Markevitch, with whom he studied conducting. Later he took lessons at Salzburg from Edwin Fischer and Enrico Mainardi. Daniel Barenboim made his debut in London as a pianist in 1956, playing a Mozart concerto with the Royal Philharmonic and Josef Krips, and giving a solo recital. The following year he played for the first time in the United States, with the Symphony of the Air directed by Leopold Stokowski. Since that time he has become one of the world's most widely traveled musicians. He has played throughout the five continents, and since 1966 has also worked extensively as a conductor with many orchestras, among them the English Chamber Orchestra, the Israel Philharmonic, the New Philharmonia, the Philadelphia, the Los Angeles Philharmonic and the New York Philharmonic. Daniel Barenboim is married to the cellist Jacqueline du Pré, with whom he has given many joint recitals. His recordings are on the Angel and Columbia labels.

THE SOLOISTS

BYRON JANIS, who has played with the

SEIJI
OZAWA



MICHAEL TILSON
THOMAS



DANIEL
BARENBOIM



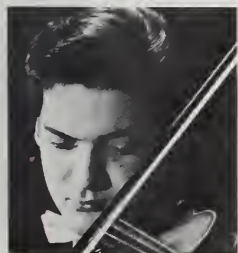
BYRON
JANIS



Boston Symphony on many occasions since his first appearance with the Orchestra twenty-two years ago, was born in McKeesport, Pennsylvania, in 1928. A gifted child, he gave his first public recital at Carnegie Hall, Pittsburgh, at the age of nine. He studied with Josef and Rosina Lhevinne, Adele Marcus and Vladimir Horowitz. By 1948 Byron Janis had given recitals and appeared with orchestras throughout the United States for three years; he then played his first recital in Carnegie Hall, New York. Since that time he has appeared in many parts of the world, giving recitals and playing with major orchestras, among them the Concertgebouw, the Moscow Philharmonic, the Chicago Symphony, the Philadelphia, the Toronto Symphony, the Cincinnati Symphony, the Los Angeles Philharmonic and the Montreal Symphony. During recent years he has made eight concert tours to western Europe, four to South America, and three to the Soviet Union. Byron Janis has recorded for the RCA, Mercury and Everest labels; his RCA albums include a performance of Rachmaninov's Third concerto with the Boston Symphony Orchestra, conducted by Charles Munch.

PINCHAS ZUKERMAN, who made his debut with the Boston Symphony two summers ago at the Berkshire Festival, was born in Israel in 1948. He began study of the violin at the age of seven with his father, who is also a talented performer. Soon afterwards his formal training began at the Israel Conservatory and the Academy of Music in Tel-Aviv. He was awarded an America-Israel Cultural Foundation Scholarship, a grant which has continued, and in 1961, when he was thirteen, he played for Isaac Stern and Pablo Casals. On their recommendation he came to the United States and enrolled at the Juilliard School to study with Ivan Galamian. In 1966 he performed at the Spoleto Festival of two worlds, and less than a year later won first prize in the Leventritt Competition. During the time since, Pinchas Zukerman has appeared with major orchestras on both sides of the Atlantic, and has given many recitals. He records for Columbia.

PINCHAS
ZUKERMAN




JOHN WYRE kindly consented, at very short notice, to play the solo part of Takemitsu's *Cassiopeia* in place of Stomu Yamash'ta, who is indisposed. Regrettably, it has therefore not been possible to include Mr Wyre's photograph and biography in the program.

The BERKSHIRE BOY CHOIR appears at the Berkshire Festival this summer for the fifth successive season. Founded in 1967, the Choir has become one of the outstanding musical organizations of the United States. The members, who are selected by audition, come from all parts of the country. ALLAN WICKS, the Music Director, is Organist and Master of the Choristers at Canterbury Cathedral, England, and a distinguished chorus master and recitalist. In two weeks' time the Berkshire Boy Choir will take part in a performance of Xenakis' *Polla ta dina* with the Boston Symphony Orchestra. The Choir has recorded for RCA.



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woodland haven of your
own just 35 minutes from
Tanglewood . . .**

at Wildwood, our private, year-round Berkshire vacation community. Jack discovered this beautiful woodland while cruising timber for his dad's lumber company. He decided it was too rare and wonderful to be stripped, quit his job, and started building Wildwood. When I fell in love with Jack and Wildwood, I happily left the office towers of the big-expense-account advertising business, and came to be his helpmate (and sometimes ad writer) in the woods. Wildwood is 740 glorious acres of unspoiled woodland surrounding a big, clear, spring-fed lake. (No noisy, oily power boats allowed!) We've built docks and bathhouses, and you can sail, row, swim and fish to your heart's content. We have our own ski slope, a rustic community recreation center, and long, meandering trails through the birch, pine and laurel. We still have a limited number of modestly priced woodland and lakeside homesites for people—active or contemplative—who care deeply for our fast-disappearing outdoors. Wildwood is just down the road off Route 57 in Tolland. Stop by and visit while you're here. If you can't, drop a note to Jack and Connie Galanek, c/o Wildwood, Box 173, Granville, Mass., or call us at Tolland 258-4850. We'd love to tell you more about the place we love best in the world.

 **THE**
Wildwooders
Jack & Connie Galanek



THE COMING WEEK AT TANGLEWOOD

Sunday August 1

- 10 am**
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed
by members of the Center
- 2.30 pm**
Shed
BOSTON SYMPHONY ORCHESTRA
DANIEL BARENBOIM *conductor*
for program see page 15
- 8.30 pm**
Chamber Music Hall
BERKSHIRE MUSIC CENTER
'Speculum Musicae'

Tuesday August 3

- 8.30 pm**
Shed
BOSTON POPS ORCHESTRA
PENSION FUND CONCERT
ARTHUR FIEDLER *conductor*
TCHAIKOVSKY
Polonaise, from 'Eugen Onegin'
Piano concerto no. 1
EARL WILD
Suite from the ballet 'Swan Lake'
1812, Overture solennelle

Wednesday August 4

- 2.30 pm**
Theatre
BERKSHIRE MUSIC CENTER
Youth Concert
- 8.30 pm**
Windsor Mountain
School Theatre
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD INSTITUTE
Dance Program

Thursday August 5

- 8.30 pm**
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA
MICHAEL TILSON THOMAS *conductor*
HAYDN Nocturne
MESSIAEN Couleurs de la cité celeste
STRAVINSKY Petrushka (1947)

Friday August 6

- 7 pm**
Shed
WEEKEND PRELUDE
PHYLLIS CURTIN *soprano*
RYAN EDWARDS *piano*
Songs by Schubert, Liszt, Strauss,
Bach and Berg
- 9 pm**
Shed
BOSTON SYMPHONY ORCHESTRA
COLIN DAVIS *conductor*
ELGAR Introduction and allegro for strings
H. WOOD Cello concerto
ZARA NELSOVA
DVOŘÁK Symphony no. 7

Saturday August 7

- 10.30 am**
Shed
BOSTON SYMPHONY ORCHESTRA
Open rehearsal
- 1.15 pm**
Chamber Music Hall
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY YOUNG
ARTISTS
Chamber Music Program
- 2.30 pm**
Theatre
BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE CONCERT
Performances by members of the
Institute's programs in music
- 8.30 pm**
Shed
BOSTON SYMPHONY ORCHESTRA
WILLIAM STEINBERG *conductor*
HINDEMITH Concert music for strings and brass
SCHULLER Five bagatelles for orchestra
BRUCKNER Symphony no. 7

THE COMING WEEK AT TANGLEWOOD

Sunday August 8

10 am BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Chamber Music Hall Music for small ensembles performed
by members of the Center

2.30 pm BOSTON SYMPHONY ORCHESTRA
Shed COLIN DAVIS conductor
MOZART
Kyrie in D minor K. 341
Piano concerto in C K. 503
STEPHEN BISHOP
Requiem K. 626
BENITA VALENTE, BEVERLY WOLFF,
KENNETH RIEGEL, ROBERT HALE,
TANGLEWOOD FESTIVAL CHORUS

9 pm BERKSHIRE MUSIC CENTER
West Barn Music Theater

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1971 SEVENTH AND EIGHTH WEEKS

SEVENTH WEEK

August 13	Friday
7 pm	Prelude
BEETHOVEN	'Hammerklavier' sonata CHRISTOPH ESCHENBACH piano
9 pm	BOSTON SYMPHONY ORCHESTRA COLIN DAVIS
SCHUBERT	Mass in G soloists to be announced TANGLEWOOD FESTIVAL CHORUS
ELGAR	Symphony no. 1
August 14	Saturday
10.30 am	BOSTON SYMPHONY ORCHESTRA Open rehearsal
8.30 pm	BOSTON SYMPHONY ORCHESTRA COLIN DAVIS
MOZART	Symphony no. 39 K. 543
MAHLER	Symphony no. 4 JUDITH RASKIN soprano

August 15	Sunday
2.30 pm	BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA
XENAKIS	Polla ta dina BERKSHIRE BOY CHOIR
BEETHOVEN	Piano concerto no. 1 CHRISTOPH ESCHENBACH
TCHAIKOVSKY	Symphony no. 6 'Pathétique'

programs subject to change

EIGHTH WEEK

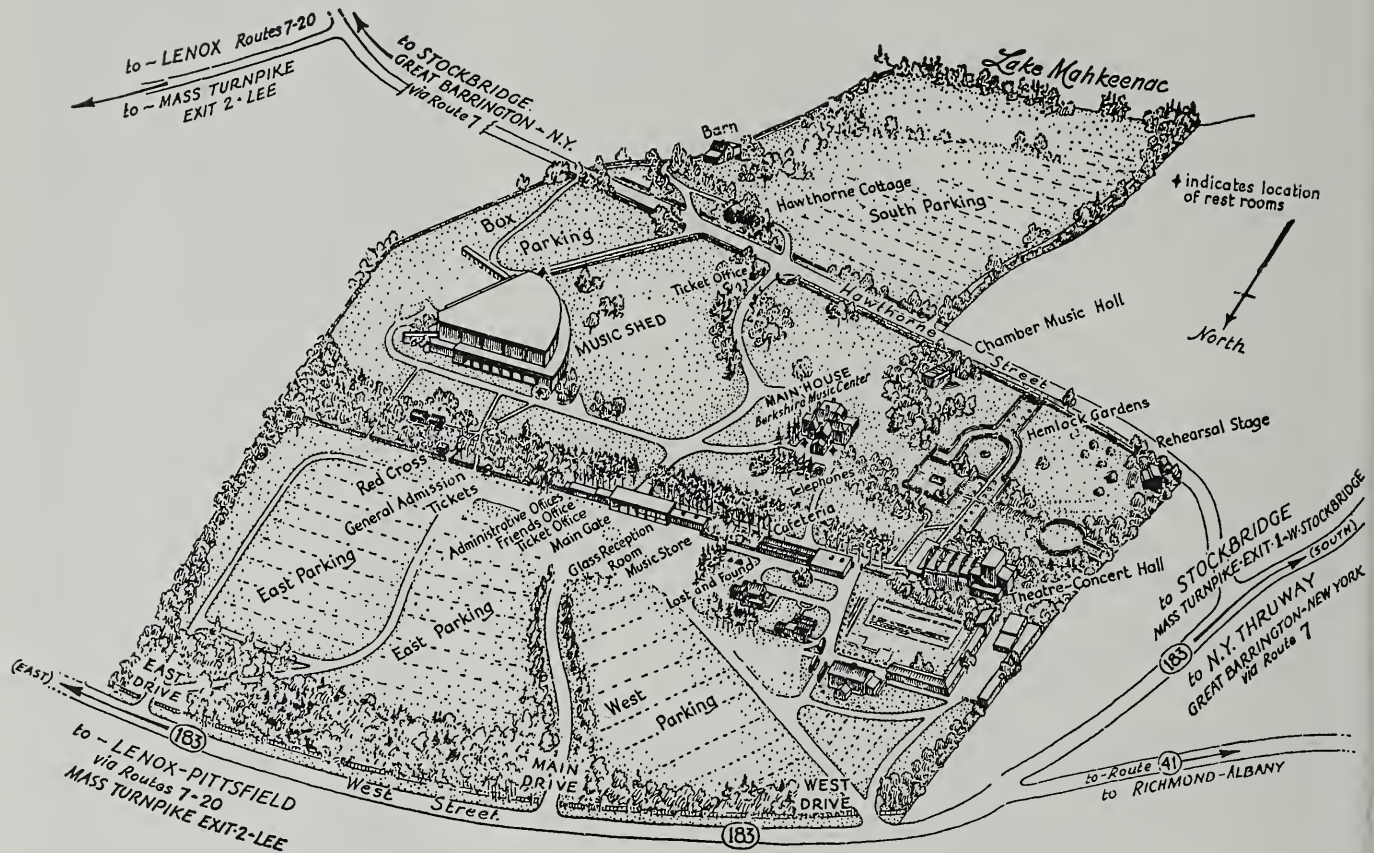
August 20	Friday
7 pm	Prelude ALEXIS WEISSENBERG piano
FRANCK-BAUER	Prélude, fugue et variation
SCHUMANN	Études symphoniques
9 pm	BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA
PROKOFIEV	'Romeo and Juliet' suite Piano concerto no. 2 GARRICK OHLSSON
BERLIOZ	'Romeo and Juliet' love scene
TCHAIKOVSKY	'Romeo and Juliet' overture- fantasy

August 20	Saturday
8.30 pm	BOSTON SYMPHONY ORCHESTRA MICHAEL TILSON THOMAS
MOZART	Symphony no. 31
RAVEL	Piano concerto in G ALEXIS WEISSENBERG
NIELSEN	Symphony no. 5

August 22	Sunday
2.30 pm	BOSTON SYMPHONY ORCHESTRA SEIJI OZAWA
BERLIOZ	La damnation de Faust LOIS MARSHALL JOHN ALEXANDER EZIO FLAGELLO TANGLEWOOD FESTIVAL CHORUS

programs subject to change

TANGLEWOOD LENOX MASSACHUSETTS



LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

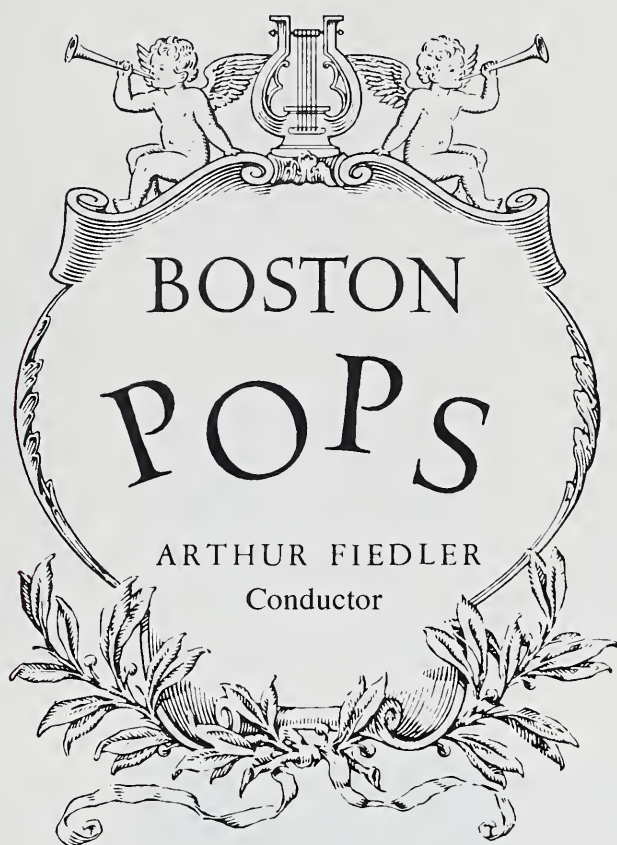
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BOSTON POPS ORCHESTRA

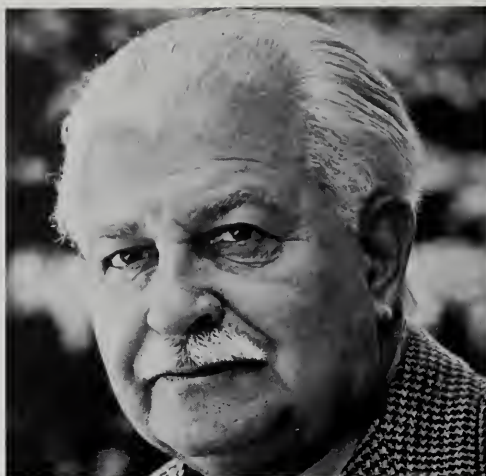
ARTHUR FIEDLER conductor

PENSION FUND BENEFIT CONCERT



Tuesday August 3 1971 at 8.30 pm

TANGLEWOOD



In his hometown of Boston, ARTHUR FIEDLER is an institution. His unique personality, his flair, his style and his individual approach to music have made him as familiar and beloved a feature of Boston life as Symphony Hall. Born on December 17 1894, Arthur Fiedler inherited a rich family background of European musical culture. His father, Austrian-born Emanuel Fiedler, was a first violinist with the Boston Symphony; and his mother was a 'good amateur musician' who gave young Arthur his first piano lessons. When he showed progress in his practice sessions, his mother rewarded him with a trip to B. F. Keith's vaudeville theatre—which may account for his reputation not only as a popular conductor but as a showman *par excellence*.

Arthur Fiedler was a pupil at the Prince Grammar School and the Boston Latin School until his father retired after twenty-five years in the Boston Symphony and the family returned to their native Austria. In Vienna and later in Berlin, Arthur worked in the publishing business before entering the Royal Academy in Berlin as a student of violin, piano and conducting. At the outbreak of World War One Arthur Fiedler returned to Boston, and in 1915, at the age of twenty, joined the Boston

Symphony as a violinist under Karl Muck. His ambition to conduct led him to form, nine years later, the Boston Sinfonietta, a chamber orchestra composed of Boston Symphony members. At the same time he continued as a member of the Boston Symphony, playing the violin, viola, piano, celesta, organ and even percussion instruments. In 1929, after long planning and financial struggle, Mr Fiedler launched the first of the free outdoor Esplanade Concerts on the east bank of the Charles River. The final stamp of approval was placed on his Esplanade project in July 1954 when Governor Christian Herter of Massachusetts celebrated the twenty-fifth anniversary of the concerts by dedicating a new 'Arthur Fiedler Bridge' over the highway bordering the area.

In 1930 Mr Fiedler was appointed the eighteenth conductor of the Boston Pops concerts, a feature of Boston's musical life since 1885. Under his direction Pops has become familiar to music-lovers throughout the world. One of the means by which the names of Fiedler and the Boston Pops have become household words is through recordings: the Boston Pops has made more records than any other orchestra. In the summer of 1958 RCA honored him with a plaque commemorating both his thirtieth anniversary

with the Esplanade concerts and the sale of his two millionth album. The total sales of albums, singles and pre-recorded tapes made for RCA and Polydor are today not far off 50 million.

Arthur Fiedler has also found time during his busy career to teach at Boston University, to conduct Boston's Cecilia Society Chorus, the University Glee Club of Providence, Rhode Island, and the MacDowell Club Orchestra of Boston. He has conducted a long list of major American orchestras including the Boston Symphony. His conducting career has taken him to all corners of North America, as well as Europe, Africa, Asia, South America and Australia. During the tour to Europe of the Boston Symphony and the Boston Pops Orchestras earlier this year Mr Fiedler conducted concerts in England and Germany.

Mr Fiedler celebrated his seventy-fifth birthday two winters ago by conducting a Gala Concert with the Boston Symphony. Governor Francis Sargent celebrated the occasion by proclaiming it 'Arthur Fiedler Day' throughout the Commonwealth. Not only in Massachusetts, but throughout the United States and the world, Arthur Fiedler speaks through the universal language of music, and the inimitable appeal of the Boston Pops.

EARL WILD, who has appeared on many occasions with Arthur Fiedler and the Boston Pops, was born in Pittsburgh. He studied piano with a pupil of Xaver Scharwenka and, as a teenager, was the youngest artist ever to perform with the NBC Symphony, with whom he later played Gershwin's *Rhapsody in blue*, conducted by Toscanini. He has performed with many orchestras in Europe and America, including those in Boston, Chicago, Cleveland, Detroit, Pittsburgh, Philadelphia, London, Monte Carlo, Paris (Pasdeloup), Montreal, Vancouver, Trieste and New York. In 1968 he made his debut with the Boston Symphony, playing the Piano concerto no. 1 of Scharwenka under Erich Leinsdorf's direction; a recording has since been released by RCA. Earl Wild gave the world première in Paris of Paul Creston's Piano concerto, and later the American première in



Washington. He was the first artist to give a piano recital on television, and took part in the first American performance of Shostakovich's Piano trio in E minor. Last December he gave the world première of Marvin David Levy's First Piano concerto, written especially for him, with the Chicago Symphony conducted by Georg Solti. His recordings for RCA, Vanguard and Readers Digest Records include the four concertos of Rachmaninov and music by virtually every Romantic composer.

His Easter oratorio *Revelations* was commissioned by the American Broadcasting Company and presented in 1962 and 1964 on that network, conducted by Mr Wild. He has also composed ballet, orchestral and incidental music for television. He appeared with the Boston Symphony three weeks ago here at Tanglewood in a performance of Chopin's F minor Concerto.



TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Tuesday August 3 1971 at 8.30 pm

BOSTON POPS ORCHESTRA

ARTHUR FIEDLER *conductor*

PENSION FUND BENEFIT CONCERT

MUSIC BY TCHAIKOVSKY

*Polonaise, from 'Eugen Onegin'

Piano concerto no. 1 in B flat minor op. 23

Allegro non troppo e molto maestoso

Andante semplice

Allegro con fuoco

EARL WILD

intermission

*Suite from the ballet 'Swan Lake'

Opening Scene – Valse – Swan

Dance – Pas de deux – Czardas

MAX HOBART *violin*

ANN HOBSON *harp*

*1812, Ouverture solennelle

Earl Wild plays the Baldwin piano

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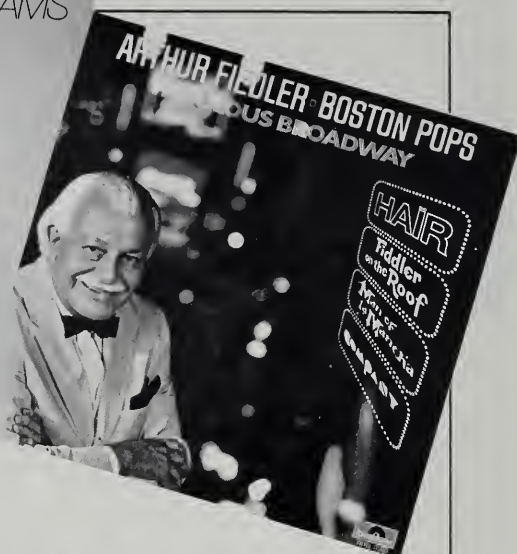
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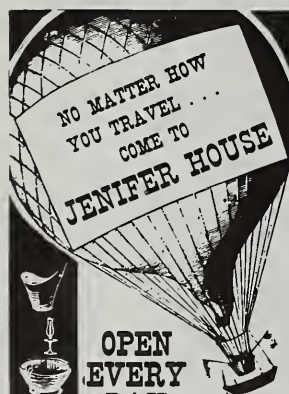
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Alfred Krips
Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fredy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudson
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses

Henry Portnoi
William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

Doriot Anthony Dwyer
Walter Piston chair
James Pappoutsakis
Paul Fried

piccolo

Lois Schaefer

oboes

Ralph Gomberg
John Holmes
Wayne Rapier

english horn

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clarinets

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Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

Felix Viscuglia

bassoons

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Ernst Panenka
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contra bassoon

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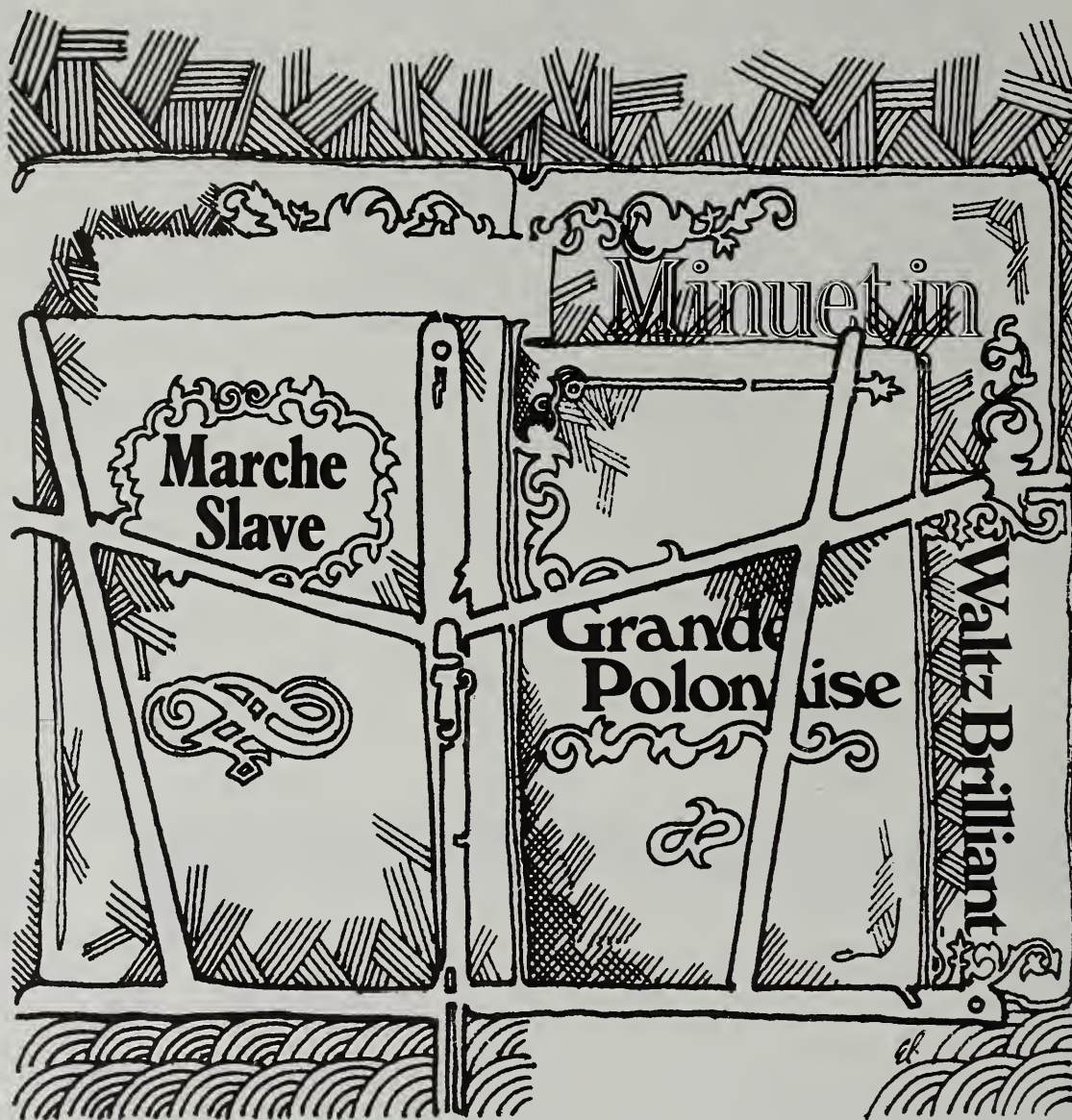
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FESTIVAL INFORMATION

A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

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TANGLEWOOD 1971

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LEONARD BERNSTEIN *Advisor*

Friday August 6 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

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PHYLLIS CURTIN *soprano*

RYAN EDWARDS *piano*

SCHUBERT Du bist die Ruh'
1797-1828

LISZT Du bist wie eine Blume
1811-1886 Bist du

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1685-1750

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1885-1935
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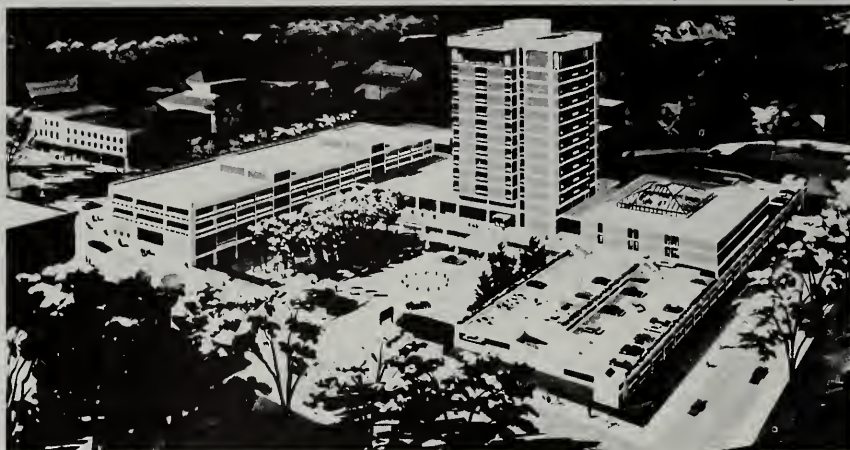
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LEONARD BERNSTEIN *Advisor*

Friday August 6 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

*ELGAR Introduction and allegro for strings (quartet
and orchestra) op. 47

first performance at the Berkshire Festival

H. WOOD Cello concerto op. 12
ZARA NELSOVA

first performance in the United States

intermission

DVOŘÁK Symphony no. 7 in D minor op. 70
Allegro maestoso
Poco adagio
Scherzo: vivace – poco meno mosso
Finale: allegro

The program notes for this evening's concert begin on page 16

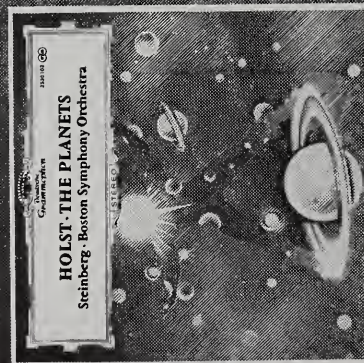
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday August 7 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

Owing to scheduling difficulties, William Steinberg is unable to conduct this evening's concert. BRUNO MADERNA has kindly agreed to conduct in his place

BRUNO MADERNA *conductor*

REVISED PROGRAM

MOZART Symphony no. 38 in D K. 504 'Prague'
 Adagio – allegro
 Andante
 Finale: presto

SCHULLER Five bagatelles for orchestra

first performance at the Berkshire Festival

intermission

BRUCKNER Symphony no. 7 in E (1883)
 Allegro moderato
 Adagio: sehr feierlich und sehr langsam
 Scherzo: sehr schnell – trio: etwas langsamer
 Finale: bewegt, doch nicht schnell

The program notes for this evening's concert begin on page 19

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BRUNO MADERNA, who directed the Boston Symphony Orchestra for the first time earlier this season, has for many years had a dual career as conductor and composer. With Luciano Berio and Luigi Nono he is at the forefront of contemporary Italian composition. Much influenced by the Viennese serialists, the three composers have explored new paths in musical sound and time relationships, as well as experimenting with electronic instruments and magnetic tapes used in combination with conventional instruments. Born in Venice in 1920, Bruno Maderna attended the Conservatories of Venice, Milan and Siena, and studied composition with Bustini and Malipiero, conducting with Guarnieri and Scherchen. In recent years he has conducted in all parts of the world, directing many major orchestras, among them the Berlin Philharmonic, the Vienna Philharmonic, the Orchestra of La Scala, Milan, and the Orchestre National in Paris. Last season he conducted operas, including *Orfeo*, *Tannhäuser*, *Carmen*, *Moses und Aron*, *Wozzeck* and *Dorì Giovanni*, in Holland, Paris, Hamburg, Berlin, and at La Scala. He made his American debut with the Pittsburgh Symphony, and has conducted the Chicago Symphony both in Chicago and at the Ravinia Festival. During the 1971-1972 season Bruno Maderna will return to the United States to conduct several orchestras, among them the New York Philharmonic and the Chicago Symphony.

A co-founder of the Studio di Fonologia Musicale for electronic music at Milan Radio, he has also taught at Darmstadt, Dartington, Salzburg and Venice, and lectured on serial technique at the Milan Conservatory. Earlier this year he was guest conductor-composer for the Juilliard Ensemble series in Tully Hall, New York, conducted Mozart's *La clemenza di Tito* at the American Opera Center, and directed the Juilliard Orchestra in the world première of his *Music of gaiety* and the first New York performance of his *Quadrivium*. He has recorded for the Deutsche Grammophon, L'Oiseau-Lyre, Time, Turnabout and RCA labels.



TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday August 7 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WILLIAM STEINBERG *conductor*

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instruments op. 50

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Lebhaft – langsam – lebhaft
(Lively – slow – lively)

SCHULLER Five bagatelles for orchestra

first performance at the Berkshire Festival

intermission

BRUCKNER Symphony no. 7 in E (1883)

Allegro moderato

Adagio: sehr feierlich und sehr langsam

Scherzo: sehr schnell – trio: etwas langsamer

Finale: bewegt, doch nicht schnell

The program notes for this evening's concert begin on page 19

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Sunday August 8 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

MOZART

Kyrie in D minor K. 341

TANGLEWOOD FESTIVAL CHORUS

John Oliver *director*

Piano concerto in C K. 503

Allegro maestoso

Andante

Allegretto

STEPHEN BISHOP

intermission

Requiem in D minor K. 626

Requiem	Lacrimosa
Dies irae	Domine Jesu
Tuba mirum	Hostias
Rex tremendae	Sanctus
Recordare	Benedictus
Confutatis	Agnus Dei

BENITA VALENTE *soprano*

BEVERLY WOLFF *contralto*

KENNETH RIEGEL *tenor*

ROBERT HALE *bass*

TANGLEWOOD FESTIVAL CHORUS

John Oliver *director*

PASQUALE CARDILLO } *basset-horns*
FELIX VISCUGLIA }

Stephen Bishop plays the Steinway piano

The program notes for this afternoon's concert begin on page 22

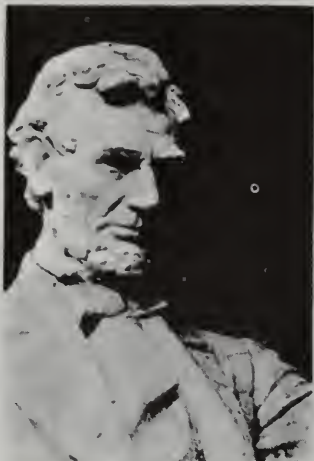
The text and translation of the *Requiem* begin on page 27

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Program notes for Friday August 6

EDWARD ELGAR 1857-1934

Introduction and allegro for strings (quartet and orchestra) op. 47
Program note by Andrew Raeburn

Sir Edward Elgar, whose music had preceded him to these shores, traveled to the United States for the first time in June 1905. 'My pocket gapes,' he told a friend who asked why he was going. However impecunious he may in fact have been, the ostensible reason for the journey was a visit to Yale University, where he received the degree of honorary Doctor of Music. His host in New Haven was Professor S. S. Sanford, to whom the score of the *Introduction and allegro* was dedicated on its publication. Elgar later went on to Boston, from where he sent a picture postcard of the Back Bay, writing over the skyline, 'This is a fine town.'

A few months earlier, on March 8 1905, he had conducted the London Symphony Orchestra in the première of his new piece. Theodore Thomas, the champion of Elgar's music in the United States, introduced the work in Chicago in the spring of the following year. Audiences in Boston had to wait until 1931, when Serge Koussevitzky conducted the first performance in Symphony Hall.

The first sketches of the *Introduction and allegro* date back to 1901. That year the Elgars had rented a cottage in South Wales at a village on Cardigan Bay, and on one of his rambles the composer heard wafting across the water the sound of a chorus singing what was apparently a traditional Welsh folk song. He later noted down the bare bones of the song, which he planned to incorporate in a 'Welsh overture'. But the overture was never written: instead Elgar used some of the material in his oratorio *The apostles*, other in the *Introduction and allegro*. He was reminded again of his 'Welsh theme' three years later, at about the time he was beginning serious work on the string piece, when he heard a similar song as he was walking through the Wye Valley near his home.

Photographs taken of Elgar at this time show the picture of a distinguished and formal English gentleman. His clothes were impeccably (and conservatively) cut, his bearing stiffly military. But beneath the outward composure lay a nature which retained many of the traits of adolescence: his moods would veer from intense depression and nervous exhaustion to an infuriatingly boyish exuberance. He did not find composing easy, and was often prone to minor ailments as he progressed on a new piece. He wrote to his friend Sir Frank Schuster in February 1905, the month in which he completed the score of the *Introduction and allegro*: 'I am sorry to have been so dull about writing, but I am at my wits' end to know how to do anything & have been having one liver chill after another. . . . The new "Pomp & C." [March no. 3] is a devil & the string thing most brilliant with a real tune in it however.'

The critics and the public gave the 'string thing' a less than enthusiastic reception at its first performances the next month. Lady Elgar, her husband's staunch prop and the often too fulsome admirer of his music, told August Jaeger: 'Many people think it the finest thing he has written, the 4t. comes in with so beautiful an effect, the peroration towards the end is fine.' Jaeger, Elgar's confidant at the publishing house of Novello and 'Nimrod' of the *Enigma variations*, no doubt took her report with a grain of salt, if one may judge from a letter he wrote to Mrs Richard Powell (*Enigma's* 'Dorabella') after the first full rehearsal in Düsseldorf for *The dream of Gerontius*: 'As for dear Mrs E., [this was written before Elgar was knighted] you can imagine her state of seventh-heaven-beatitude, with eyebrow lifting, neck twisting, forget-me-not glances towards the invisible Heavens! Don't think I am making fun of her! I am not; but you know her signs of deep emotion over the Dr's music, don't you?' Elgar himself remarked rather bitterly after the indifferent reception: 'That's good stuff. Nothing better for strings has ever been done - and they don't like it.'

Probably the strings of the London Symphony did the work less than justice, for the writing shows extraordinary craftsmanship and beauty.

As a young man Elgar had mastered instrumental technique in an unusually assured way, and as W. H. Reed, who was for many years Concertmaster of the London Symphony and a close friend of the composer, wrote in his biography *Elgar*: 'It seemed that whatever medium he chose as a means of expression, he could use that medium better than any of his predecessors. He certainly in this piece gave a convincing example, never before achieved, of the powerful sonority that massed strings can produce when the notes of the chord are all exactly in the right place. Such contrasts and different effects of light and shade could only have been obtained by one with the technical knowledge of stringed instruments at his finger-tips. But greater even than the consummate mastery shown in his string writing is the simple beauty of the thematic material.' The composer once told a colleague who asked him how he managed to write so successfully for strings: 'Study Handel. I went to him for help ages ago.'

Although the example of Handel's *concerti grossi* may have influenced Elgar's choice of the *concertino*-like solo string quartet set against a full string *ripieno*, there is little else Handelian about the *Introduction and allegro*. It begins richly and dramatically with a theme played by the full complement of players. Almost at once the solo quartet states a wistful subject in the minor key: on the manuscript Elgar wrote here, quoting from Shakespeare's *Cymbeline*, 'Smiling with a sigh'. After dialogue between quartet and orchestra, the solo viola introduces the hauntingly lovely 'Welsh theme', which is soon echoed by the rest of the orchestra, rising to a sudden and intense climax, then dying away again as quickly as it rose.

The *Allegro* itself begins with a restatement, this time in the major key, of the 'Smiling with a sigh' motif. This gives way to a second, nervous subject, characterized by repeated staccato sixteenth notes. The strands of all the previous material are woven together, until the second violins introduce what Elgar told Jaeger was 'a devil of a fugue'. W. H. Reed wrote that he was reminded by the fugue's ending of the final pages of the demons' chorus in *The dream of Gerontius*: 'Instead of the "Ha, ha!" from the chorus, it has mutterings of the cello (p) as the "devil" fades out and we return to the beautiful first subject.' The staccato theme, and the surging wave of the *Introduction* reappear, leading to a magnificently rich and broad version of the simple 'Welsh theme', now transformed into a statement of typically Elgarian nobility. With a last look at the first theme of the *Allegro* the work comes to its triumphant end.

The composer himself has the final word: 'The work is really a tribute to that sweet borderland [the countryside between England and Wales] where I have made my home.'

HUGH WOOD born 1932

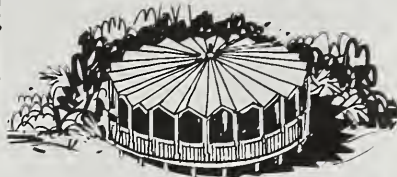
Cello concerto op. 12

Program note adapted from notes by the composer and Ates Orga

'I'm quite aware that the piece is a stranger on the scene of 1970, remote from the preoccupations of my contemporaries in form, content, idiom, style. I've always believed, and still do, that the old forms can be made to glow with renewed life: and have found thematicism the surest, most human means of communication. For many years I've loved Schoenberg's music, and so what I understand of its technical means has become part of my ideal too. I've absorbed some of the more obvious and commonsensical habits of the serial way of thinking, but have never found much use for the remoter theoretical flights of the a-musical sub-science it has latterly become: the results are too off-putting. Any-

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way, to me it's neither a religion nor a science, it's just something to be used.

'To me twelve-note composition is the chief embodiment in this century of an ancient ideal of close composition, which springs from the wish to make your artistic results very exact and logical, "watertight" even "foolproof", every note claiming a function and therefore a significance.'

H.W.

Hugh Wood's Concerto was commissioned by the British Broadcasting Corporation for the 1969 season of Promenade Concerts at the Royal Albert Hall, London, and was first performed that summer, on August 26. Zara Nelsova was soloist; Colin Davis conducted the BBC Symphony Orchestra. The composer originally planned the work in two movements, but after sketching the second, he abandoned it. The piece is dominated by a twelve-note tone-row, which is stated by the cello at the start.

Wood studied with Iain Hamilton and Matyas Seiber. He has said of the Concerto: 'I'm slow to solve the problems which arise from my ideas, and slow to reduce the whole thing to notation and polish it up'.

In an article which appeared earlier this year in *Music & musicians*, Ates Orga wrote:

'The richness of Wood's invention, his craftsmanship and his handling of the protagonist against a large orchestral mass (triple wind and brass, percussion, two harps and strings) are immediately outstanding features, and the organic nature and fundamental simplicity of the whole are aspects of the score which particularly appeal to me. Impressive, too, is the way the concerto and what it has to say is so readily comprehensible to the listener. It involves the audience from the first bar, and its universality of expression and timelessness of language are probably its greatest single asset. It is not a product of an intellectualism which is simply fashionable, but deeply rooted in a tradition and a mainstream of musical thought that has been with us as a developing phenomenon throughout recorded musical history.

'In emotional and lyrical display the concerto's most immediate precedent would appear to be Berg's for Violin, and it is interesting to observe that just as Berg's assimilation of the Schoenbergian model admitted to the infiltration of non-serial elements, so Wood's technique makes it possible to incorporate ideas which may not always be related to the serial foundations of his thinking.

'The quotation of part of the Elgar [Cello concerto — in the final section] in Wood's own Cello concerto is a case in point which in no way distorts the stylistic unity or balance of the overall concept. It also offers an incidental illustration of the basic duality of Wood's musical make-up, on the one hand acknowledging the Englishness of his origins, on the other unfailing in loyalty to the Schoenberg ideals to which he so readily seems to repend.'

ANTONÍN DVOŘÁK 1841-1904

Symphony no. 7 in D minor op. 70

Program note by John N. Burk

This Symphony was first published by Simrock shortly after its first performance as the second of five in what for years was accepted as the total number. A re-numbering of Dvořák's works, of which there were more than eight hundred, eventually became imperative owing to questions of scattered manuscripts, revisions, uncertainty as to date, and other confusing points. (Otakar Šourek, the late biographer of Dvořák, published a thematic catalogue in 1917. This was revised and enlarged by Jarmil Burghauser, and published in Prague in 1960.) About the symphonies there was no real problem. Dvořák had made his own notation: 'This Symphony was published by Simrock as no. 2, but this is incorrect.' He well knew that Simrock's 'no. 3' among the familiar

five actually preceded his 'no. 2' in date of composition. Before the usual five there had been four symphonies, of which the first two remained unpublished and the succeeding two were posthumously published. This made the D minor Symphony the fifth according to Šourek, who included the posthumous symphonies, and the seventh according to Burghauser, who also included in his accounting the two early unpublished works. By this numeration the G major Symphony becomes no. 8, and the 'New world' no. 9. Dvořák technically becomes one of the immortals who have made nine a mystical number.

Dvořák had a great ambition for special success in his D minor symphony. He was already very popular in London and had been elected a member of the Philharmonic Society, whose history he was well aware was honorably connected with Beethoven's Ninth. Šourek remarks: 'The request made by the London Philharmonic provided a welcome pretext for the early realization of a work which sooner or later would have had to be written.' In other words, this score was the result of special planning. 'Dvořák worked at the D minor symphony with passionate concentration and in the conscious endeavor to create a work of noble proportions and content, which should surpass not only all that he had so far produced in the field of symphonic composition; but which was also designed to occupy an important place in world music.'

Simrock, in taking on the Symphony, complained that Dvořák's larger works did not sell, and offered him 3,000 marks while asking for a new series of the more marketable Slavonic dances. Dvořák's answering letter suggests the hard-headed peasant negotiating a shrewd deal in the market place.

'(1) If I let you have the Symphony for 3,000 marks, I shall have lost about 3,000 marks because other firms offer me double that amount. I should very much regret it if you were, so to speak, to force me into this position;

'(2) Although such big works do not at once achieve the material success we could wish, nevertheless the time may come that will make up for it; and

'(3) Please remember that in my Slavonic dances you have found a mine not lightly to be underestimated;

'(4) If we look at this from a common sense point of view, reconsidering all you have indicated in your last letter, it leads to the plain conclusion: that I should write no symphonies, no big vocal works and no instrumental music; only now and then perhaps a couple of Lieder, piano pieces and dances and I don't know what sort of "publishable" things. Well, as an artist who wants to amount to something, I simply cannot do it! Indeed, my dear Friend, this is how I see it from my standpoint as an artist. . . . Please remember that I am a poor artist and father of family. . . .'

Simrock obligingly doubled the fee.

Program notes for Saturday August 7

PAUL HINDEMITH 1895-1963

Concert music for string orchestra and brass instruments op. 50

Program note by John N. Burk

It is now nearly a decade since Hindemith died, and the gradual winnowing out of his great compositions from those of lesser value is taking place. Hindemith himself once wrote: 'If there is anything still in this world that is on one side basically aristocratic and individualistic and on the other as brutal as the fight of wild animals, it is artistic creation, brutal because works that have no strength are eliminated and forgotten . . . and no reasoning, no excuse can prolong their life or protect them



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against the crude power of the stronger work.' It now appears that some five or six of his major compositions are being frequently played by major orchestras all over the world, and one of them is the *Concert music for string orchestra and brass instruments* op. 50. This composition was written to celebrate the fiftieth anniversary season of the Boston Symphony. Hindemith had heard this Orchestra and had been impressed by the brilliance of the string section. Having that in mind, he called for 'the strongest four-voiced string section possible'. Against these he pitted a brass ensemble comprising four horns, four trumpets, three trombones and tuba. No woodwind instruments or percussion are used. In design the *Konzertmusik* follows the tradition of the eighteenth-century concerto grosso. Occasionally the full orchestral complement makes music in massed ensemble; more often, the strings or brass act as separate entities, vying with each other in exchange of ideas or moving momentarily to a solo position.

The work is divided into two main sections. The opening portion, marked 'Moderately fast, with energy', consists of two related but contrasted movements played without pause: the first a vigorous one in which the two instrumental bodies are set into sharp contrast; the second a slow one in which the horns join with the strings in a broad melody punctuated by heavier brass. The last and longer section is marked 'Lively, slow, lively'. It begins as a fugue, handled at the outset mainly by the strings. A slow section introduces new melodic material which passes alternately between the two orchestral choirs. Finally the fugue returns in a powerful statement by the massed instrumental body.

GUNTHER SCHULLER born 1925

Five bagatelles for orchestra

Program note by the composer

The *Five bagatelles* are abstractions which do not tell stories, but rather create moods, states of mind, and present the ear with a variety of musical ideas and structures which speak for themselves as music. Each movement isolates one of the new problems orchestral players face in the performance of new music. Each movement can be seen as a study in one aspect of contemporary orchestral techniques.

Thus the first Bagatelle is a study in contrasting sonorities, exploiting the rich timbral variety inherent in the modern orchestra.

The second movement is a study in dynamic contrast. Here the player is required to project the element of surprise inherent in sudden, unprepared dynamic changes, without impairing the structural unity of the music.

The third Bagatelle is a study in *Klangfarbenmelodie* (a term invented by Schoenberg, meaning 'tone-color-melody'), in which a long melody is projected as a constant interchange of instrumental colors (timbres), analogous to the interchanges in a relay race, for example. This melody starts in the violins, goes to the clarinet, is taken over by the violas and cello, returns to the violins, and continues in this fashion throughout the movement, often only one or two notes per instrument, until the melody is carried from brass via woodwinds to string sonorities. All this is stated in a lyrical, song-like expression. Here the player can learn how the seemingly isolated fragments of his own part are part of a larger entity and must be expressed as such in order to have an over-all meaning.

The fourth Bagatelle is a study in rhythm. Here a single rhythmic pattern forms the structural basis of the piece. It is heard at various speed levels, sometimes separately, sometimes several levels together, and at one point all seven versions appear simultaneously in a polyrhythmic complex.

The fifth movement is essentially a summation of the previous four. Aside from the opening idea, consisting of only four notes in four contrasting sonorities (this idea returns twice more), there are four other

brief 'events' in this movement: 1) one is a lyrical phrase (a reference to the third Bagatelle); 2) the next a rhythmic idea (referring to movement four); 3) a highly fragmented structure in contrasting sonorities (movement one); and 4), a short dramatic phrase of great dynamic and regional contrast (movement two).

The term Bagatelle has been used by many composers including Beethoven and, in our own time, Anton Webern. It generally refers to a piece of music brief in duration and light in character, a 'moment musicale'.

ANTON BRUCKNER 1824-1896

Symphony no. 7 in E (1883)

Program note by John N. Burk

The Seventh symphony was the direct means of Bruckner's general (and tardy) recognition. For years he had dwelt and taught in Vienna under the shadow of virtual rejection from its concert halls. In this stronghold of anti-Wagnerism there could have been no greater offense than the presence of a symphonist who accepted the tenets of the 'music of the future' with immense adoration. Bruckner, with his characteristic zeal to which nothing could give pause, composed symphony after symphony, each bolder and more searching than the last.

The first movement opens with a solemn theme from the cellos and horns, rising in its opening phrase through a chord of two octaves. Accompanying the theme is a continuous tremolo by the violins, a device which is to pervade the first and last movements and which, derived from Wagner, aroused considerable scorn on the part of the composer's pure-minded opponents (this was what Hanslick called 'fieberhafte Überreizung'). The second principal theme is quiet and more flowing, with a characteristic gruppetto. In the considerable development both themes are inverted, with the fortunate result that each sounds quite natural in its new shape. The ascending nature of the opening becomes more placid in its descending form.

The long Adagio has been associated with the memory of Richard Wagner, the master whose death on February 13 1883 occurred just three months after the completion of the first draft. The whole score was completed before the year had ended. This movement was connected in the composer's mind with his own religious music. Thematic quotations from his *Te Deum* and from his Mass in D minor have been pointed out. Bruckner was also influenced by the slow movement of Beethoven's Ninth symphony, for the general form is similar: two alternating sections, the first very slow and the second with more motion. The first section, somber and deeply felt, is followed by a moderato which is a flowing cantilena in triple time. The first part recurs, and then briefly the alternate moderato theme. The first section is finally repeated and brought to a new sense of urgency with an accompaniment of rising string figures to a climax in triple forte. The coda which follows recedes to pianissimo but reaches an ultimate point of expression. Bruckner uses a supplementary quartet of Wagnerian tubas in this Symphony for the first time, in the '*Sehr feierlich und sehr langsam*' portions and in the grandeur of the final movement.

The scherzo is based on an incessant rhythmic figure which is relieved by a trio in slower tempo and melodic rather than rhythmic in character. The *da capo* is literal.

The finale again uses the full brass choir and carries the Symphony to its greatest point of sonority. The opening theme has a resemblance to the opening of the first movement, rising arpeggios with a new rhythmic accent which gives it a new character of propulsion. The movement has an extended development with new thematic episodes, and builds to a fortissimo close.



DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

Program notes for Sunday August 8 by Andrew Raeburn

WOLFGANG AMADEUS MOZART 1756-1791 Kyrie in D minor K. 341

Mozart returned unwillingly to Salzburg in January 1779 after visiting Mannheim, Paris and Munich. The contrast between the lively musical establishments of these cities with the provincial mediocrity of Salzburg made an enormous impression on the young man, and he settled down unwillingly to fulfill his obligations to his employer, the petty and dictatorial Archbishop Colloredo. Mozart was restless, and complained that he found it hard to compose. Bored with the people of Salzburg, frustrated by the inadequacies of the musicians, becoming daily more obsessed by dislike of the Archbishop, he was happy only in the company of his father and sister. Even life at home was not without tension: Leopold continued to treat his son as a teen-ager, and friction between them grew.

Wolfgang was therefore thrilled when during 1780 he was commissioned by the Bavarian court to compose an opera for the following Carnival season in Munich. He began work on *Idomeneo* in October, and the following month traveled to the Bavarian capital to start rehearsing with the singers. The letters he wrote to his father at the time, describing the social whirl, his meetings with musicians, and the progress of the opera are full of the ebullience of a young man who has suddenly found happiness and fulfillment.

He was more determined than ever to leave Salzburg, and after the success of *Idomeneo* in January, he probably felt secure enough to give his notice to the Archbishop. At any rate, Colloredo, who was visiting in Vienna, summoned Mozart to the Austrian capital in March 1781. After a series of angry interviews, Mozart was literally kicked out of the ante-chamber one day by Count Arco, the Chamberlain. The break was complete, and he settled at once in Vienna.

Mozart composed the D minor *Kyrie* at some time while he was in Munich. It was clearly intended for performance in that city, since the score includes instruments that were not part of the Salzburg orchestra. Perhaps it was a 'sampler' to show the musicians in Munich that he was as competent in church music as in opera. It is so striking a piece that one can only regret that he did not follow it with the other movements that make up the Roman Catholic mass.

Written in the same key as the *Requiem*, the *Kyrie* begins with a descending string figure immediately reminiscent of the *Et incarnatus est* from Bach's B minor Mass. After the short orchestral introduction the chorus enters somberly with three simple statements of the word 'Kyrie' ('Lord, have mercy'). The piece becomes progressively more intense, the instrumentation more elaborate and rich. The mood is solemn, gentle and ultimately confident. It is not too fanciful to imagine that Mozart thought back to this moving *Kyrie* when he began to compose the *Requiem*.

Piano concerto in C K. 503

At the opening exercises of the 1971 Berkshire Music Center earlier this summer, Gunther Schuller spoke of the unfortunate rift today between composer and performer. The problem is unique to our present century; until quite recently it was unthinkable that a composer should not also be a competent performer. (It should of course be added that many contemporary composers are also distinguished performing musicians: one thinks immediately of Aaron Copland, Leonard Bernstein, Bruno Maderna, Benjamin Britten, Hans Werner Henze, and Mr Schuller himself, to choose a few names at random.)

Confronted with the wealth of Mozart's music, one is inclined to forget that he was a virtuoso pianist, organist and violinist, and in chamber

music loved to play the viola. Except in a few special cases, he wrote his concertos for violin and piano for himself. The concertos for violin were early works, but the majority of those for piano belong to his mature years, and are of extraordinary invention and beauty.

The C major Concerto K. 503 was finished on December 4 1786, two days — incredibly — before the 'Prague' symphony. Both scores must have been shaping themselves in Mozart's mind over the previous weeks. They were the last works of consequence of this productive year, during which he had completed *Der Schauspieldirektor*, *Figaro*, the Piano concertos in A (K. 488) and C minor (K. 491), as well as the E flat Piano quartet (K. 493), the E flat Horn concerto (K. 495), two Piano trios (K. 496 and K. 502), the Sonata for piano, four hands (K. 497), the Clarinet trio (K. 498), and the D major String quartet (K. 499). In addition to this formidable list he also made several uncompleted sketches for piano concerto movements, and for assorted other pieces.

This industry unfortunately brought Mozart little in the way of money. He earned a certain amount from teaching, and received a niggardly one-time fee for *Figaro*, but there was little other income. English friends had invited him to London in the fall of that year, but the plans fell through when Leopold Mozart refused to take charge of his grandchildren while Wolfgang was away. Wolfgang's third son, born on October 27 1786, died less than a month later. One is constantly amazed how Mozart, like Tchaikovsky, was able to separate his creative life from his personal troubles.

The C major Concerto was probably written, after the London trip failed to materialize, for one of the Advent concerts at the Trattner Casino. The last of the set of twelve 'great' concertos composed in less than three years, it is one of the grandest, most elaborate and extrovert. (It is worth pointing out that it shares the same key as the joyful 'Coronation' Mass of 1779, the String quintet K. 515, composed in April 1787, and the 'Linz' and 'Jupiter' symphonies.) In addition to strings, the score of the Concerto calls for flute, oboes, bassoons and horns in twos, two trumpets, and timpani. Only in the immediately preceding concerto (K. 491 in C minor) did Mozart use a larger band for pieces in this form.

The thematic structure of the *Allegro maestoso* is almost unique in his work, more rhythmic than melodic — a technique much more characteristic of Beethoven than of Mozart. The opening is rich, noble, dignified, unhurried; it is overcast with what Sir Donald Tovey has called 'mysterious soft shadows [played by the bassoons and oboes], that give a solemn depth to the tone'. Then we hear for the first time the short rhythmic figure — three eighth notes followed by a quarter note — which underpins the whole movement. It is given to the violins, in ascending scales, then to cellos and basses in inversion, as the violins play brilliantly above. Not until these ideas have been developed does the first melodic theme appear. A march, it is given initially in a quiet, sad minor, then in an exultant major. There is a brief, delightful reference to Handel's *Hallelujah Chorus*, then the orchestra prepares for the entrance of the solo instrument, which creeps in almost tentatively. It toys with snatches of phrases in a way very unusual for Mozart. The writing becomes more coherent and confident until the orchestra interrupts with a short reprise of the opening bars. From here on there is a wonderfully integrated dialogue between piano and orchestra, the solo instrument introducing new subjects between rushing virtuoso passages. There is a lengthy development of the march, of which Tovey wrote: '... though the sequences are simple in their steps, they are infinitely varied in coloring, and they rapidly increase in complexity until, to the surprise of any one who still believes that Mozart is a childishly simple composer, they move in eight real parts. . . . No such polyphony has occurred since in any concerto, except one passage in the middle of the finale of Brahms's D minor.' (Tovey's brilliant discussion of this concerto, which appears in the introductory chapter to Volume 3 of *Essays in musical analysis* (Oxford University Press), is strongly recommended.) In the recapitulation the piano takes a brief glance at the original statement, then ornaments with brilliant runs the orchestral part. After the cadenza the orchestra brings the movement to a joyfully majestic close. On an intellectual level there is an amazing wealth of



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detail worth studying in this movement; more important, on an emotional plane the music is extraordinarily gripping and elevating.

The slow movement, more conventional in design, is equally moving. Mozart might as suitably have written the opening ritornello for one of the Countess Almaviva's arias as for his solo piano. There are ravishingly lovely, flowing themes, permeated with a mood of contemplative tranquility. From time to time we hear echoes of the first movement's rhythmic figure. The calm atmosphere is occasionally ruffled by moments of passionate disturbance before the music subsides as calmly as it began.

The theme of the final rondo is a simplified version of the Gavotte in the *Idomeneo* ballet music, written some five years earlier. There is a wealth of melody throughout the movement, the soloist rushes playfully all over the keyboard. The atmosphere is like that of a fresh, warm, breezy summer day, when the clouds (occasional, not very serious excursions into the minor) obscure the sunlight for brief moments. At the end we are left, as with every great experience, wanting more, at the same time completely satisfied.

Stephen Bishop has composed his own cadenzas for the Concerto.

Requiem mass in D minor K. 626

Count Franz Walsegg-Stuppach, a Styrian aristocrat and musical diletante, directed the performance of a Requiem mass in memory of his dead wife on December 14 1793. The score, written in his own hand, was headed with the legend 'composto del Conte Walsegg'. The extent of the Count's 'composition' however was the copying of a score, written in the hands of Wolfgang Amadeus Mozart and his pupil Franz Xaver Süssmayr. The music played and sung that late autumn day in the Cistercian monastery of Neukloster at Wiener Neustadt was the work we know today as Mozart's *Requiem*.

Count Walsegg was no pirate; following the example of many of his wealthy contemporaries, he would commission composers to write music for him, which he would then recopy and pass off as his own. The composers were well paid, his own vanity was satisfied, and, if the members of his court knew about the deception, they must have reflected they were probably better off listening to the music of professionals than to that of the amateur Count himself.

It may be that Count Walsegg had asked advice from his wealthy friend Michael Puchberg, a merchant who was also a friend and benefactor of Mozart. At all events, one day in the summer of 1791, a tall, lean and unsmiling man, dressed from head to foot in grey, appeared at Mozart's lodgings in Vienna, and without disclosing his name, requested the composer to write a setting of the Requiem mass. He produced 50 ducats, already a generous fee, promising to pay another 50 when the work was finished. Mozart, desperate for money, accepted the commission, telling the mysterious stranger that he would have the score ready in four weeks. It seems that Mozart soon became obsessed with the idea that his visitor was an emissary from another world, bidding him write his own Requiem.

The man in grey was no supernatural emanation, but an agent of Count Walsegg, one Franz Anton Leitgeb (or Leutgeb), whose father was a mayor of Vienna, and who was himself owner or manager of a gypsum factory situated near Count Walsegg's estate. A portrait of Leitgeb has been discovered in recent years, and according to Erich Schenk, author of *Mozart and his times* (Alfred A. Knopf, 1959), the stranger had a 'grave countenance, coldly calculating eyes, thin lips pursed haughtily'. It is little wonder that Mozart, whose health was already failing, should have felt compelled to accept the commission. On a more worldly level, not only were his debts piling up, but he had recently been appointed deputy (unpaid) *Kapellmeister* of St Stephen's Cathedral, and may well have wanted to prove himself with a new piece of church music. Except for the unfinished C minor Mass of 1783, the only music which he had written for the church since the D minor Kyrie, heard earlier on today's program, was the simple and ravishingly lovely *Ave verum corpus*, itself another composition of his final year of life.

He began work on the *Requiem* at once, but was soon interrupted by a commission for a new opera to be given at Prague to celebrate the coronation of the Emperor Leopold II. He left Vienna, accompanied by the twenty-five year old Süßmayr, on August 25 or 26, and had *La clemenza di Tito* written in the incredibly short space of eighteen days. *Die Zauberflöte* had been largely finished in July, but there were final touches still to be made and the première to be prepared. That he conducted himself in Vienna on September 30. But he still kept working on the *Requiem* until the middle of October, when his wife Constanze returned from taking the curative waters at Baden, and found him so weak and mentally disturbed that she took the score away from him. It was shortly before this time that Mozart wrote to Lorenzo da Ponte in Trieste — (if the letter is genuine, a matter open to doubt) — 'My head is confused; I have to force myself to concentrate, and cannot free my mind of the image of this Unknown [the stranger in grey]. I keep seeing him before me: he pleads with me, presses me, and impatiently demands the work. I continue because composing is less tiring than doing nothing. Besides, I have nothing more to fear. I feel from my present state that the hour is striking. I am near death. My end is come before I have been able to enjoy the fruits of my talent. Yet life has been so beautiful, my career began under such fortunate circumstances; but one cannot alter one's destiny.'

Whether this letter is a forgery or not, it is clear from other accounts that Mozart was by now convinced that he had been poisoned — it seems that he had been prescribed doses of mercury for his illness — and that he was composing his own *Requiem*. The mysterious stranger is said to have reappeared as Mozart was leaving for Prague, and, without speaking a word, to have watched his departure. By November 15 Constanze thought him well enough to resume work, and returned the score. His last illness forced him to his bed five days later, but he continued composing.

On December 4 Mozart was desperately weak, and a constant stream of friends visited him. He said at one point that he should like to hear *Die Zauberflöte* once more, and began to hum Papageno's 'bird-catcher' song. Kapellmeister Johann Roser, who was at his bedside, went to the piano and sang the aria, to Mozart's delight. In the early afternoon three singers from the theatre sang through with him the completed movements of the *Requiem*. (Mozart himself took the alto part.) When they reached the *Lacrimosa*, of which he had finished only the first eight bars, weeping, he put the music aside.

The same evening his temperature rose alarmingly, and when the doctor arrived he had cold compresses put on Mozart's head. The shock was so great that the feverish composer lost consciousness, and just before one o'clock the following morning he died. The swollen body was buried in a paupers' grave on December 6 in the churchyard of St Mark's, Vienna, together with the corpses of some dozen other unfortunates who had happened to die the same day.

On December 16 *Der heimliche Botschafter* reported: 'Herr Schikaneder [the librettist of *Die Zauberflöte*] had obsequies performed for the departed, at which the *Requiem*, which he composed in his last illness, was executed.' And two weeks later, the Latin newspaper *Ephemerides Politico-Litterariae*, published in Pest, stated: 'In Prague a chorus of musicians recently performed, with memorable melodies, a solemn requiem music by the hand of the celebrated Mozart, in the principal church of the city.' These somewhat mysterious paragraphs, which are printed in Otto Erich Deutsch's *Mozart — a documentary biography* (Stanford University Press, 1965) seem so far to have been neglected by Mozart scholars. Constanze was beside herself with grief after her husband's death, and it may be that without her knowledge someone copied the score of the *Introitus* and the other completed movements, which were then given at these ceremonies in Vienna and Prague.

She was determined to have the work completed, and a score delivered to the strange client who had commissioned the *Requiem*. (Mozart had never failed during his lifetime to honor his musical obligations.) First she went to Joseph Eybler, a young composer who had helped nurse Mozart during his final illness. But Eybler soon gave up. Constanze then went to Süßmayr, and it was his version that was finally handed



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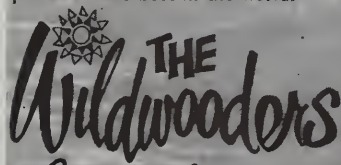
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to Leitgeb. How much is actually Süssmayr's original work is a matter of some doubt; it was thought until about ten years ago that he was entirely responsible for the *Sanctus*, *Benedictus* and *Agnus Dei*, for the completion of the *Lacrimosa* after Mozart's own first eight bars, and for the instrumentation of the *Sequence* and *Offertorio* movements. But this theory was challenged in 1962 when a sheet of sketches for the *Requiem* in Mozart's hand was discovered by Wolfgang Plath of Augsburg. It is now argued that this sketch is in all likelihood one of several which the composer had made, and which Constanze gave to Süssmayr. She often said in later years that Süssmayr had only done 'what anyone could have done'. The implication is that he had only to fill in the details of Mozart's existing sketches; on the other hand it can equally well be argued that her statement was that of a widow, whose zealous loyalty to her husband had distorted her memory.

Ultimately it does not really matter who wrote what. Mozart's 'canto funebre' is powerful and beautiful music. As *Die Zauberflöte* is permeated with Masonic symbolism, so the *Requiem* reflects Mozart's Christian beliefs. Edward Dent, one of the foremost Mozartean authorities of this century, was convinced that the composer knew as early as the summer of 1791 that he had not long to live. Much of the second act of *Die Zauberflöte* is concerned with death and life after death, reaching its most telling point in the scene with the two men in armor. 'The words of the Requiem,' wrote Professor Dent, in *Mozart's operas* (Oxford University Press, 1947), 'insist constantly upon just that fear of death which Freemasonry had taught Mozart to overcome.' He points to the similarities in the two works: 'One very conspicuous point of resemblance is the employment in both of trombones and basset-horns, neither of which instruments were in common orchestral use at that date. Here they are not merely normal constituents of the orchestra; they stand out prominently, so that both Requiem and opera are dominated by the sound of them. . . . If we compare the opera with the Requiem, we shall find not merely a common background but a common background seen from two different points of view. . . . In the *Tuba mirum* we shall recognize certain phrases of Tamino and Pamina while still undergoing the agony of their ordeals; in the *Dies irae* and *Confutatis* we see even more clearly the baffled rage of Monostatos and the Queen of the night.'

The *Introit* opens somberly with strings in low register accompanying a foreboding theme played by bassoons and basset-horns. Alec Robertson has pointed out that this theme seems to be based on that of the same section of Florian Gassmann's *Requiem*, a work which Mozart must have known. (Musical plagiarism, one must remember, was perfectly acceptable until quite recently.) The chorus enters quietly, singing the same music. The melody of the soprano solo's 'Te decet hymnus' is the old *Tonus peregrinus*, which Mozart had earlier used in the final chorus of his oratorio *La Betulia liberata*. In medieval times this 'tone', in the Aeolian mode, was sung to Psalm 113, 'When Israel came out of Egypt'.

The words 'Kyrie eleison' and 'Christe eleison' are combined in a brilliant double fugue. The subject of the first is the same as that of Handel's 'And with his stripes we are healed' from *Messiah*, and of the twentieth fugue in the second book of Bach's *Well-tempered clavier*.

The *Dies irae* is rhythmically relentless, progressively terrifying. When he reaches the third repetition of the words 'Quantus tremor est futurus', Mozart repeats a figure he used for the demons threatening Don Giovanni with punishment in the final scene of the opera. It has a chilling effect.

The 'Tuba mirum' is portrayed by a solo trombone. (Some conductors, feeling that Süssmayr misunderstood Mozart's intentions at this point, allot the passage to the full trombone choir.) The bass echoes the call of the 'heavenly trumpet' in deep register, the tenor sings the dramatic 'Mors stupebit', the contralto continues with 'Judex ergo', and the soprano finally utters the plaintive 'What shall I say in my misery?' The four soloists join, sotto voce, to bring the movement to an end.

Against another relentless rhythmic background, the chorus cries out 'Rex tremendae majestatis'. Only in the last bars of the movement does the mood alter — at the words 'Save me, o fount of mercy'. The key

changes to F major as the solo quartet sing the peaceful 'Recordare, Jesu pie'. Again the atmosphere of dread returns for the choral 'Confutatis', as the wicked are hurled down into the pit of fire. The key moves from A minor to C major as sopranos and altos pray to be numbered with the blessed. At the end of the movement there are two simple, modulating chords which lead into the deeply moving 'Lacrimosa'. The notes of the opening phrase of the sopranos closely echo the start of the aria from Bach's *St Matthew Passion*, 'Erbarme dich' (Have mercy on me). John N. Burk wrote of this movement, 'It is openly "Romantic", unique in all of Mozart's music'.

There is a similarity in the opening bars of 'Domine Jesu Christe' to Tamino's first anguished plea for help in *Die Zauberflöte*. 'Deliver the souls of all the departed faithful from the torments of hell' is the underlying thought of this verse of the *Requiem*. There are sudden contrasts of *forte* and *piano*, and there follows a passage, characterized by leaps of falling sevenths, to 'ne absorbeat eas Tartarus'. The solo quartet, led by the soprano, introduce 'Saint Michael, the standard-bearer', and the chorus follows with a fugue on the words 'Which thou didst once promise to Abraham'. The *Hostias*, a gentle choral movement, leads to a repeat of the 'Abraham' fugue.

There is a short, exultant *Sanctus* — notice the figure in the timpani part, reminiscent of that in the *Sanctus* of Bach's B minor Mass — followed by a fugal 'Hosanna in excelsis'. It is hard to believe that Mozart did not leave behind some sketch for the *Benedictus*, which is, again to quote John N. Burk, 'a Mozartean melody set with Mozartean nobility'. The solo quartet gives way to the chorus for the *Agnus Dei*, which builds to a gentle climax as the triple prayer for peace and eternal rest unfolds. The music of the *Lux aeterna* returns to the setting of the *Tonus peregrinus* ('Te decet hymnus'), and 'Cum sanctis tuis' is set to the double fugue of the *Kyrie*.

So ends Mozart's most Christian statement of faith. Alfred Einstein wrote: '[For Mozart] death is not a terrible vision, but a friend. Only one composer after Mozart was able to soar to the height of this conception: Giuseppe Verdi, in the *Requiem* for Alessandro Manzoni.'

1. INTROITUS

Requiem

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis. Te decet
hymnus, Deus, in Sion, et tibi red-
detur votum in Jerusalem. Exaudi ora-
tionem meam: ad te omnis caro
veniet.

*Grant them eternal rest, O Lord: and
let everlasting light shine on them.
To thee, O God, praise is meet in
Sion, and unto thee shall the vow
be performed in Jerusalem. Harken
unto my prayer: unto thee shall all
flesh come.*

2. KYRIE

Kyrie eleison:
Christe eleison:
Kyrie eleison:

*Lord, have mercy upon us:
Christ, have mercy upon us:
Lord, have mercy upon us.*

3. SEQUENCE

Dies irae

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.

*The day of wrath, that day shall dis-
solve the world in ashes, as witnesseth
David and the Sibyl.*

Quantus tremor est futurus
Quando judex est venturus
Cuncta stricte discussurus!

*What trembling shall there be when
the Judge shall come who shall thresh
out all thoroughly!*

Tuba mirum

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

*The trumpet, scattering a wondrous
sound through the tombs of all lands,
shall drive all unto the Throne.*

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

*Death and Nature shall be astounded
when the creature shall rise again to
answer to the Judge.*



NOTICE OF CANCELLATION OF THE EXCHANGE BETWEEN THE PHILADELPHIA AND BOSTON SYMPHONY ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

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*Details of these and other events
and exhibitions in the Berkshires
may be found in BERKSHIRE WEEK*

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

Rex tremendae
Rex tremendae majestis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

Recordare
Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplicanti parce, Deus.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Confutatis
Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

Lacrimosa
Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

4. OFFERTORIUM Domine Jesu

Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium de-
functorum de poenis inferni et de
profundo lacu; libera eas de ore
leonis, ne absorbeat eas Tartarus, ne
cadant in obscurum. Sed signifer
sanctus Michael repraesentet eas in
lucem sanctam: quam olim Abrahae
promisisti et semini ejus.

*A written book shall be brought forth
in which shall be contained all for
which the world shall be judged.*

*And therefore when the Judge shall
sit, whatsoever is hidden shall be
manifest; and naught shall remain un-
avenged.*

*What shall I say in my misery? Whom
shall I ask to be my advocate, when
scarcely the righteous may be with-
out fear?*

*King of awful majesty, who freely
savest the redeemed; save me, O
fount of mercy.*

*Remember, merciful Jesu, that I am
the cause of thy journey, lest thou
lose me in that day.*

*Seeking me didst thou sit weary: thou
didst redeem me, suffering the cross:
let not such labor be frustrated.*

*O just judge of vengeance, give the
gift of remission before the day of
reckoning.*

*I groan as one guilty; my face blushes
at my sin. Spare, O God, me, thy
suppliant.*

*Thou who didst absolve Mary, and
didst hear the thief's prayer, hast
given hope to me also.*

*My prayers are not worthy, but do
thou, good Lord, show mercy, lest I
burn in everlasting fire.*

*Give me place among thy sheep and
put me apart from the goats, setting
me on the right hand.*

*When the damned are confounded
and devoted to sharp flames, call thou
me with the blessed.*

*I pray, kneeling in supplication, a
heart contrite as ashes, take thou
mine end into thy care.*

*Lamentable is that day on which
guilty man shall arise from the ashes
to be judged.*

*Spare then this one, O God, merciful
Lord Jesu: give them peace. Amen.*

*O Lord, Jesu Christ, King of glory,
deliver the souls of all the departed
faithful from the torments of hell and
from the bottomless pit; deliver them
from the mouth of the lion; lest Tar-
tarus swallow them; lest they fall into
the darkness. But let Saint Michael the
standardbearer bring them forth into
the holy light: which thou didst once
promise unto Abraham and his seed.*

Hostias

Hostias et preces tibi, Domine, laudis offerimus. Tu suscipe pro animabus illis quarum hodie memoriam facimus: quam olim Abrahae promisisti et semini ejus.

To thee, O Lord, we render our offerings and prayers with praises. Do thou receive them for those souls which we commemorate today: which thou didst once promise unto Abraham and his seed.

5. SANCTUS

Sanctus, sanctus, sanctus, Domine Deus Sabaoth. Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth. Heaven and earth are full of thy glory. Hosanna in the highest.

6. BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

7. AGNUS DEI

Agnus Dei qui tollis peccata mundi; dona eis requiem. Agnus Dei qui tollis peccata mundi; dona eis requiem sempiternam.

Lamb of God, that takest away the sins of the world: give them rest, . . . give them eternal rest.

8. COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum sanctis tuis, quia pius es.

Let everlasting light shine on them, O Lord, with thy saints for ever; for thou art merciful.

Requiem aeternam dona eis, Domine, et lux perpetua luceat eis.

Grant to the departed eternal rest, O Lord: and let everlasting light shine on them.

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THE CONDUCTORS

WILLIAM STEINBERG was born in Cologne. Graduating from the Conservatory of his native city in 1920, he became assistant to Otto Klemperer at the Cologne Opera. Soon afterwards he was appointed one of the company's principal conductors. He was engaged as first conductor of the German Theatre at Prague in 1925, becoming Opera director two years later. In 1929 he was invited to Frankfurt as music director of the Opera and of the famous Museum-concerts. There he conducted many contemporary operas for the first time, one of which was Berg's *Wozzeck*; he also directed the world premières of Weill's *Mahagonny*, Schoenberg's *Von Heute auf Morgen* and George Antheil's *Transatlantic*. During this period he was a regular guest conductor of the Berlin State Opera.

The Nazis dismissed Mr Steinberg from his posts in 1933, and he then founded the Jewish Culture League in Frankfurt, and under its auspices conducted concerts and opera for Jewish audiences. He later did similar work for the Jewish community in Berlin. He left Germany in 1936. He was co-founder with Bronislaw Huberman of the Palestine Orchestra (now the Israel Philharmonic), becoming its first conductor after the inaugural concert, which was directed in December 1936 by Arturo Toscanini. Mr Steinberg came to the United States in 1938, at Toscanini's invitation, to assist in the formation and training of the NBC Symphony Orchestra. During his time as Associate Conductor of the NBC Symphony Mr Steinberg appeared as a guest conductor from coast to coast both with the major symphony orchestras and with the San Francisco Opera. He became music director of the Buffalo Philharmonic in 1945, and seven years later was engaged as Music Director of the Pittsburgh Symphony, with whom he now has a lifetime contract.

Between 1958 and 1960 Mr Steinberg traveled regularly between Pittsburgh and London, while he served as music director of the London Philharmonic Orchestra. In the 1964-1965 season he appeared as guest conductor with the Metropolitan Opera in New York. The Orchestra in Pittsburgh has become under his direction one of the foremost in the country. In 1964 he and the Orchestra

made a three-month tour of Europe and the Near East under the auspices of the State Department's office of Cultural Presentations, a journey covering 25,000 miles in fourteen countries and including 50 concerts.

Later in 1964 Mr Steinberg became principal guest conductor of the New York Philharmonic, and directed concerts for twelve weeks during several winter seasons. In the summer of 1965 he conducted the Orchestra during the first week of its free concerts in the parks of New York City. The performance of Beethoven's Ninth symphony in Central Park, which opened the series, attracted an audience of more than 75,000. Mr Steinberg has also had extensive engagements in Europe, and during the summer of 1967 he conducted many of the concerts given during its tour of the United States by the Israel Philharmonic, the orchestra with which he had been so closely associated thirty years earlier. In the spring of this year he led the Boston Symphony's tour to Europe, conducting concerts in England, Germany, Austria, Spain and France.

Mr Steinberg has directed many recordings for the Deutsche Grammophon, RCA and Command labels. He is the only conductor who holds the post of music director of two of the world's major orchestras, the Boston Symphony and the Pittsburgh Symphony.

COLIN DAVIS, Chief Conductor of the BBC Symphony Orchestra, has been guest conductor with the Boston Symphony on several occasions during recent years. He makes his first appearance at the Berkshire Festival this weekend. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point

in his career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German première of Britten's *War requiem*, and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

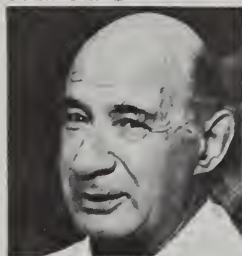
Since that time Colin Davis has conducted the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes* and *Wozzeck*.

Colin Davis was awarded the CBE for services to music in 1965. He succeeds Georg Solti as Musical Director of the Royal Opera House, Covent Garden, on October 1 of this year. He has made many recordings for Philips.

THE SOLOISTS

ZARA NELSOVA, wife of pianist Grant Johannesen, comes from a distinguished Russian musical family. Born in Canada and educated in England, she is now a citizen of the United States. She made her debut with the London Symphony at the age of twelve and since that time has toured regularly in Europe and the Americas. She has appeared as soloist with many of the world's major orchestras, the New York Philharmonic, the Chicago Symphony, the Pittsburgh Symphony, the Los Angeles Philharmonic, the Berlin Philharmonic and L'Orchestre de la Suisse Romande among them. She has played at the Festival Casals, the Prague Festival and in the United States at Aspen, Tanglewood, Flagstaff and Stanford. A distinguished recitalist, she has made several coast-to-coast tours during recent seasons. Zara Nelsova has recorded for the London and Vanguard labels. She appeared most recently with the Boston Symphony three

**WILLIAM
STEINBERG**



**COLIN
DAVIS**



**ZARA
NELSOVA**



**STEPHEN
BISHOP**



**BENITA
VALENTE**



weeks ago in a performance of Brahms's Concerto for violin and cello.

STEPHEN BISHOP, who makes his first appearance with the Boston Symphony this weekend, was born in 1940 in Los Angeles. He made his solo and orchestral debuts at the age of eleven, and two years later played with the San Francisco Symphony. In 1959 he moved to London to study with Dame Myra Hess. After his debut at the Wigmore Hall he spent several years performing in London and touring the British Isles. In July of 1965 he played concerts in California, then made his New York debut, at Town Hall, the following year. During the last five years Stephen Bishop has toured Germany with the Royal Philharmonic Orchestra, has played at many festivals, Edinburgh and Prague among them, and has appeared in many other parts of the world, including New Zealand, Israel, Holland, Denmark and Spain. Among the major orchestras with which Stephen Bishop has played recently are the Israel Philharmonic, the BBC Symphony, the London Symphony, the Concertgebouw and the Los Angeles Philharmonic. Next season he will appear at Symphony Hall with the Boston Symphony. His recordings are on the Philips, Angel and Seraphim labels.

BENITA VALENTE, who has appeared with the Boston Symphony in the past in performances of the original version of Strauss' *Ariadne auf Naxos* and of music by Mozart, comes from Delano, California. In 1960 she won the Metropolitan Opera Auditions; two years later she began a successful European career, appearing with several opera companies, including those of Zürich and Freiburg. More recently she has sung with the Washington Opera Society, the Opera Company of Boston and the American National Opera Company, and with the orchestras of Philadelphia, Cleveland, Detroit, Minneapolis, Dallas, San Francisco and New York. She has appeared at the Festival

of two worlds at Spoleto, with the Santa Fe Opera, and is a frequent lieder and oratorio singer. Her repertoire ranges from the baroque to the avant-garde: she has more than forty operatic roles in her repertoire and sings nearly forty Bach Cantatas, as well as rarely heard concert arias by Haydn and Mozart. This coming season Benita Valente will appear with the Houston Symphony, the New York Philharmonic, the Pittsburgh and St Louis Symphonies, while during this summer she has engagements at Caramoor, at the Mostly Mozart Festival in New York, at Aspen, Colorado, and will tour the West Coast as soloist with the Marlboro Festival Chamber Group. Her recordings are on the Columbia, Candide and CRI labels.

BEVERLY WOLFF, who has appeared on many occasions in past years with the Boston Symphony, most recently in performances of Haydn's *Nelson Mass* and Bach's Cantata no. 35 at the 1968 Berkshire Festival, studied first at the University of Georgia, then in Philadelphia with Sidney Dietch and Vera McIntyre at the Academy of Vocal Arts. After winning the Youth Auditions of the Philadelphia Orchestra, she was engaged to sing with Eugene Ormandy and the Orchestra, and won a \$1,000 prize on the television program 'Chance of a Lifetime'. Beverly Wolff has sung in the years since with the New England Opera Theatre, the San Francisco Opera Company, the Washington Opera Society, the New York Philharmonic, the Cleveland Orchestra, the Montreal Symphony, the Pittsburgh Symphony, the Hollywood Bowl Orchestra, and with other major orchestras. She has been a regular singer at the New York City Opera, where her repertoire has ranged from the title roles in *Carry Nation* and *Carmen* to Sara in *Roberto Devereux* and Cherubino in *Figaro*. Last year she sang the role of Adalgisa in *Norma* at the International Opera Festival in Mexico City and appeared at the Festival of two worlds at Spoleto, Italy. After the latter she was engaged by RAI of Rome for the role of Sextus in Mozart's *Titus*, and received an offer from La Scala, Milan. Beverly Wolff's recordings are on the Westminster, Columbia, RCA and MGM labels.

KENNETH RIEGEL, a leading tenor with the New York City Opera, made his professional debut in Hans Werner Henze's *The stag king* at the Santa Fe Opera. He has since sung leading roles with the Seattle Opera, the Houston Grand Opera, the Goldovsky Opera Theatre, the Cincinnati Summer Opera, the San Diego Opera and the Miami Opera. At the New York City Opera he has appeared in *The abduction from the seraglio*, *L'heure espagnole*, *The turn of the screw*, *La cenerentola*, *Carmina Burana* and *Louise*. Kenneth Riegel sang Froh in a concert performance of *Das Rheingold* given earlier this year by the Chicago Symphony Orchestra, conducted by Georg Solti, and has also appeared during the past season with the New York Philharmonic, the Pittsburgh Symphony, the American Symphony and the Philadelphia Orchestra. He makes his debut with the Boston Symphony this weekend.

ROBERT HALE, leading baritone of the New York City Opera, appears with the Boston Symphony for the first time this weekend. Born in Kerrville, Texas, he became increasingly involved in music after joining his High School glee club. He started playing trumpet, horn and tuba, and began his operatic career in Frankfurt, Germany, when he was in the armed forces. Completing his master's degree at the University of Oklahoma, he joined the faculty of Eastern Nazarene College while continuing to study at the New England Conservatory of Music. During recent seasons Robert Hale has sung with orchestras in Boston, Minneapolis, Denver, Rochester, Atlanta, Milwaukee and Pittsburgh, and has sung many major roles with the New York City Opera, in, among other operas, *Manon*, *Lucia di Lammermoor*, *The barber of Seville*, *Faust*, *Pelléas et Melisande*, *The crucible*, *Der Rosenkavalier*, *The magic flute*, *Rigoletto* and *Carmen*. This summer he sings at the Ravinia Festival, the Wolftrap Farm concerts and the Cincinnati May Festival. He has also appeared on nationwide television as soloist with the Minneapolis Orchestra at a United Nations Human Rights Day concert, and at Philharmonic Hall, New York, in a production of Oskar Strauss' *Waltz King*.

continued on next page

BEVERLY
WOLFF



KENNETH
RIEGEL



ROBERT
HALE



PHYLLIS
CURTIN



PHYLLIS CURTIN, who has appeared with the Boston Symphony on many occasions in the past, was a student at the Berkshire Music Center, and is Artist-in-residence at Tanglewood this summer. She has traveled to all parts of the world singing in opera, with orchestras and in recital. Her repertoire, which ranges from the Baroque to the contemporary, is enormous. She has appeared at La Scala, Milan, at Glyndebourne, in Australia and New Zealand, and across the United States. Phyllis Curtin's recent roles at the Metropolitan Opera in New York include the Countess in *Le nozze di Figaro*, Mistress Ford in *Falstaff*, Eva in *Die Meistersinger* and Ellen Orford in *Peter Grimes*. Phyllis Curtin's many recordings are on the RCA, Columbia, Louisville, Bach Guild and CRI labels. She appeared two weeks ago in the performance of Beethoven's *Missa solemnis* conducted by Leonard Bernstein.

RYAN EDWARDS graduated from Florida State University in 1957, and, as the recipient of a Fulbright grant, studied piano and composition with Nadia Boulanger in Paris the following year. In 1958 he came to New York, where he has been an accompanist, music coach and teacher ever since. Also a composer, Ryan Edwards has written many songs performed by Phyllis Curtin. Miss Curtin and Mr Edwards toured Australia during the summer of 1968, and together they have made recordings on the Columbia, Vanguard and Cambridge labels.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. They have already appeared on several occasions at the 1971 Berkshire Festival, and will sing again on two more occasions this season.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society, and a member of the faculty and director of the chorus at Boston University.

THE COMING WEEK AT TANGLEWOOD

Sunday August 8

10 am
Chamber Music Hall

BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by members of the Center

2.30 pm
Shed

BOSTON SYMPHONY ORCHESTRA
COLIN DAVIS conductor
for program see page 15

9 pm
West Barn

BERKSHIRE MUSIC CENTER
Music Theater

Monday August 9

8.30 pm
Theatre

BERKSHIRE MUSIC CENTER
FACULTY RECITAL
ROMAN TOTENBERG violin
VICTOR ROSENBAUM piano
BRAHMS Sonata in G op. 78
STRAVINSKY Duo concertant
BEETHOVEN 'Kreutzer' sonata

9 pm
West Barn

BERKSHIRE MUSIC CENTER
Music Theater

Wednesday August 11

8.30 pm
Theatre

BERKSHIRE MUSIC CENTER*
Chamber Music

9 pm
West Barn

BERKSHIRE MUSIC CENTER*
Music Theater

Thursday August 12

8.30 pm
Theatre

BERKSHIRE MUSIC CENTER*
Chamber Music

9 pm
West Barn

BERKSHIRE MUSIC CENTER*
Music Theater

Friday August 13

7 pm
Shed

WEEKEND PRELUDE
CHRISTOPH ESCHENBACH piano
BEETHOVEN 'Hammerklavier' sonata

9 pm
Shed

BOSTON SYMPHONY ORCHESTRA
COLIN DAVIS conductor
soloists to be announced
TANGLEWOOD FESTIVAL CHORUS
SCHUBERT Mass in G
ELGAR Symphony no. 1

Saturday August 14

10.30 am
Shed

BOSTON SYMPHONY ORCHESTRA
Open rehearsal

1.15 pm
Chamber Music Hall

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY YOUNG ARTISTS
Chamber Music Program

2.30 pm
Theatre

BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE CONCERT
Performances by members of the
Institute's programs in music

THE COMING WEEK AT TANGLEWOOD

Saturday August 14 (continued)

4 pm
Outdoors
BERKSHIRE MUSIC CENTER*
Electronic Music

8.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
COLIN DAVIS *conductor*
JUDITH RASKIN *soprano*
MOZART *Symphony no. 39* K. 543
MAHLER *Symphony no. 4*

Sunday August 15

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC*
Music for small ensembles performed
by members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
BERKSHIRE BOY CHOIR
CHRISTOPH ESCHENBACH *piano*
XENAKIS *Polla ta dina*
BEETHOVEN *Piano concerto no. 1*
TCHAIKOVSKY *Symphony no. 6*

8.30 pm
Theatre
BERKSHIRE MUSIC CENTER ORCHESTRA*
GUNTHER SCHULLER *conductor*

*part of the Festival of Contemporary Music, presented in co-operation with the Fromm Music Foundation

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

BERKSHIRE FESTIVAL 1971 EIGHTH WEEK

EIGHTH WEEK

August 20 Friday
7 pm
Prelude
ALEXIS WEISSENBERG *piano*
FRANCK-BAUER *Prélude, fugue et variation*
SCHUMANN *Études symphoniques*
9 pm
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
PROKOFIEV *'Romeo and Juliet' suite*
Piano concerto no. 2
GARRICK OHLSSON
BERLIOZ *'Romeo and Juliet' love scene*
TCHAIKOVSKY *'Romeo and Juliet' overture-fantasy*

August 20 Saturday
8.30 pm
BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS
MOZART *Symphony no. 31*
RAVEL *Piano concerto in G*
ALEXIS WEISSENBERG
NIELSEN *Symphony no. 5*

August 22 Sunday
2.30 pm
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA
BERLIOZ *La damnation de Faust*
LOIS MARSHALL
JOHN ALEXANDER
EZIO FLAGELLO
TANGLEWOOD FESTIVAL CHORUS

programs subject to change

CONTEMPORARY

TRENDS

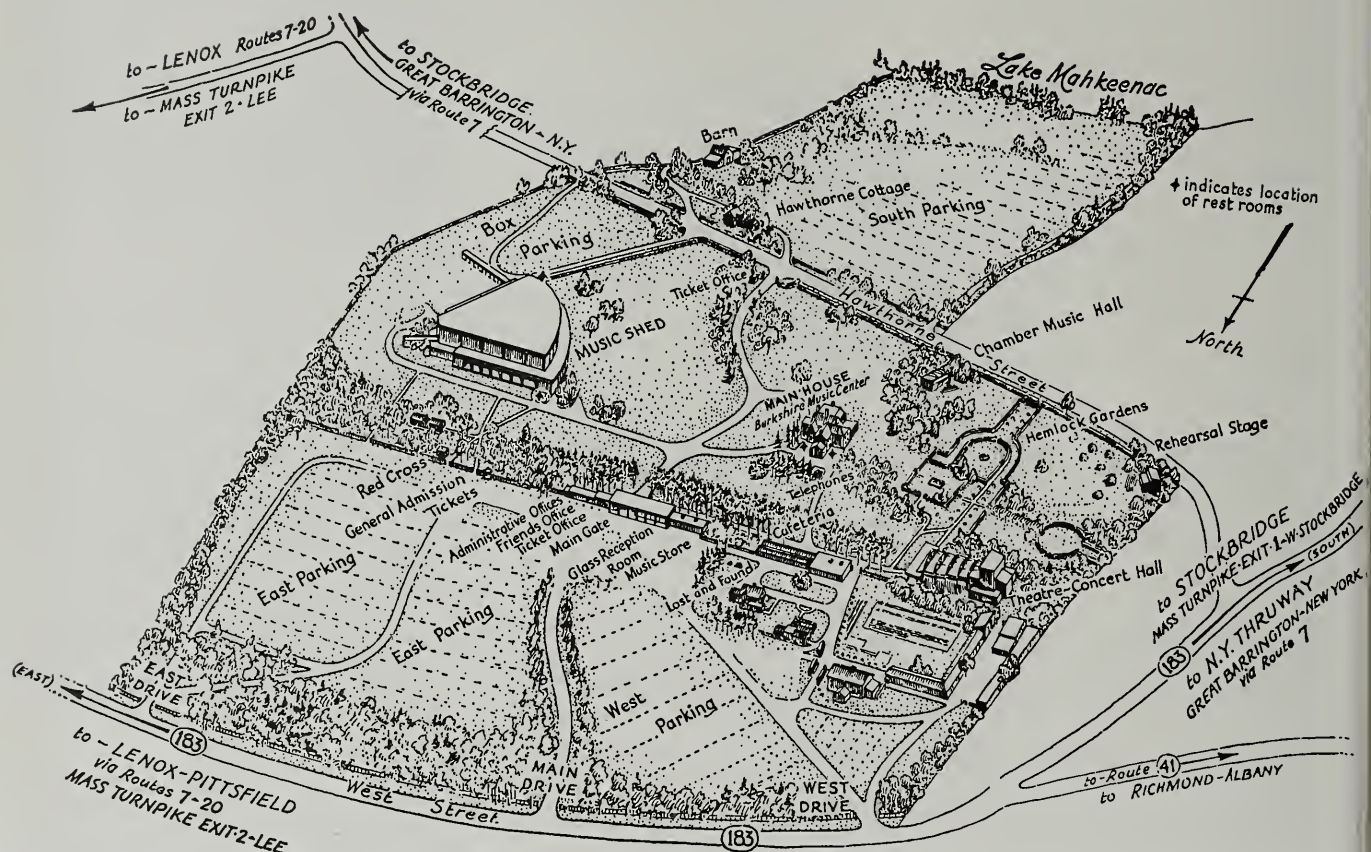
CONCERTS 1971

August 10 9 pm

P.D.Q. BACH
Boston Symphony Orchestra
conducted by
Dr Joseph Silverstein

tickets \$7, \$5, \$3 (lawn)

TANGLEWOOD LENOX MASSACHUSETTS



LEAVING TANGLEWOOD

At the end of each Boston Symphony Orchestra concert, route 183 (West Street) is one way (two lanes) eastbound from the Tanglewood East Drive to Lenox. Visitors leaving the parking lots by the Main Drive and West Drive may turn right or left. By turning left from the Main or West Drive the motorist can reach route 41, the Massachusetts Turnpike (Exit 1), the New York Thruway, or points south. Traffic leaving the South and Box parking areas may go in either direction on Hawthorne Street. The Lenox, Stockbridge and State Police, and the Tanglewood parking attendants will give every help to visitors who follow these directions.

The Berkshire Festival Program is published by the Boston Symphony Orchestra Inc., Symphony Hall, Boston, Massachusetts 02115, and Tanglewood, Lenox, Massachusetts 01240.

The advertising representatives are MediaRep Center Inc., 1127 Statler Office Building, Boston, Massachusetts 02116, telephone (617) 482-5233. Inquiries for advertising space should be addressed to Mr Philip Nutting of MediaRep Center.



Tanglewood

1971

Festival of Contemporary Music

August 11 - August 17, 1971

Sponsored by the

BERKSHIRE MUSIC CENTER

in cooperation with the

FROMM MUSIC FOUNDATION



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Benjamin Boretz / Editor
Elaine Barkin / Associate Editors
Hubert S. Howe, Jr. / Associate Editors

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—Richard Kostelanetz, *Yale Review*

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Musical Syntax (I) Benjamin Boretz

Composition with Arrays
Godfrey Winham

On the Proto-Theory of Musical
Structure Richard M. Martin

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Festival of Contemporary Music

presented in cooperation with

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PAUL FROMM, *President*



Fellowship Program Contemporary Music Activities

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LUKAS FOSS, BRUNO MADERNA, and CHARLES WUORINEN, *Guest Teachers*

TIBOR PUSZTAI and PAUL ZUKOFSKY, *Assistants*



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THE BERKSHIRE MUSIC CENTER

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under Koussevitzky's leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf became the next Music Director in 1963, to be succeeded in 1970 by a tripartite directorship comprising two Artistic Directors, Seiji Ozawa and Gunther Schuller, and Leonard Bernstein as Advisor.

Since the founding of the Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, established in 1942 by Serge Koussevitzky, then Music Director of the Boston Symphony Orchestra, in memory of his wife Natalie.

THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. The Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation supports the magazine, "Perspectives of New Music," published by the Princeton University Press, and sponsors the yearly Festival of Contemporary Music at Tanglewood. The Fromm Music Foundation is headed by Paul Fromm of Chicago, its president and founder.

CONTEMPORARY MUSIC AT TANGLEWOOD

The Contemporary Music Program at the Berkshire Music Center comprises two kinds of activity: the study and performance of contemporary music, and instruction in composition for a limited number of composers whose previous studies and experiences have prepared them for work on an advanced level. The program is headed by Gunther Schuller, President of The New England Conservatory of Music. Student composers not only receive instruction from Mr. Schuller and this year's guest teacher, Bruno Maderna, but also participate in a series of seminars conducted by, in addition to Mr. Maderna, Charles Wuorinen and Lukas Foss. Compositions by the student composers are performed at various Berkshire Music Center concerts, and prepared, as are the concerts of the Festival of Contemporary Music, under the supervision of Mr. Schuller.

THE MUSIC THEATER PROJECT

The Music Theater Project was inaugurated this year, headed by Ian Strasfogel, to provide practical experience in the Music Theater repertory for both advanced students and professional singers of exceptional ability.

Music Theater has a venerable history from the early experiments of Monteverdi to the Brecht-Weill, Stravinsky, and Ligeti works of today. With limited forces of small casts and orchestras, and slight scenic demands, these pieces use the elements of opera in strikingly fresh, exciting ways which must influence the opera composer and performer of tomorrow.

The establishment of the Music Theater Project was made possible by grants from the National Opera Institute and the Martha Baird Rockefeller Fund.

THE FESTIVAL

"The Festival of Contemporary Music was initiated in 1963. The generous support of the Fromm Music Foundation has made possible this week-long encounter with contemporary music — an institution at Tanglewood, a festival within a Festival.

"Its purposes are manifold. It provides a forum for new ideas and directions in music, and as such has become one of the most important annual events in the vital task of keeping the lines of communication open between composer and public. It also reaffirms the position that music can only survive in our society through the careful nurturing of the creative mind. But creation (composition) and recreation (performance) are inextricably linked; the one cannot survive without the other. The emphasis on museum policies possible in the other arts, particularly the visual arts, can only lead to attrition in music for the very simple reason that, unlike a painting which exists and can be viewed at leisure, a composition has to be *performed* in order to exist. It ceases to exist, except as a memory, the moment the performance has ended. It therefore becomes the obligation of every performing musician to keep the life-stream of music — composition — going and moving forward. The young men and women who come to Tanglewood as Fellowship students, performing in addition to 19th century music a wide variety of contemporary music, are meeting this challenge as a part of their professional commitment to music in all its breadth and depth.

"The Fromm Music Foundation and the Berkshire Music Center provide a stimulus to these activities by annually commissioning a number of works by young composers about to establish themselves in the field of music.

"The Festival does not claim to be comprehensive or all-permissive, but has presented over the years a wide sampling of contemporary music, ranging from young 'unknowns' to the well-established figures."

— GUNTHER SCHULLER

FESTIVAL OF CONTEMPORARY MUSIC

Wednesday, August 11, at 8:30 p.m.

Monday, August 16, at 8:30 p.m.

Theatre-Concert Hall, Tanglewood



Program

JOHN HUGGLER Music in Two Parts, opus 63 (1964)
Conductor — PAUL POLIVNICK

JOHN HARBISON Parody-Fantasia (1968)
Piano — ROBERT MILLER

DONALD MARTINO Cinque Frammenti (1962)

LOUIS WEINGARDEN Seven Poems of Constantine Cavafy (1971)

Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance

Soprano — POPPY HOLDEN

Narrator — STEPHEN KLINE

Conductor — JOHN MAUCERI

INTERMISSION

VINCENT LUTI Cantata: Desiderata (1968)
First Performance

Conductor — GUNTHER SCHULLER

ROLV YTTREHUS Music for Winds, Percussion, 'Cello, and Voices (1969)

Conductor — TIBOR PUSZTAI

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Acoustic Research has provided a group of composers with the funds and technical support to enable them to make recordings and produce broadcasts of music composed by their colleagues and themselves. The first series, which is now complete, consists of fourteen broadcasts and six records.

The records produced by the project are available only by mail from Acoustic Research, at a cost of \$2 each. They are manufactured by Deutsche Grammophon GmbH and are packaged in exactly the same way as commercial releases.

A complete description of the project, including a list of recorded works and a copy of Professor Treitler's introductory broadcast, is available upon request.



Acoustic Research, Inc.

24 Thorndike Street
Cambridge, Mass. 02141

FESTIVAL OF CONTEMPORARY MUSIC

Thursday, August 12, at 8:30 p.m.

Tuesday, August 17, at 8:30 p.m.

Theatre-Concert Hall, Tanglewood



Program

EDWARD LEVY Quintet (1967)
Conductor — PAUL ZUKOFSKY

BETSY JOLAS Tranche (1967)
Harp — KAREN KRISEL
First United States Performance

GILLES TREMBLAY Souffles (Champs II) (1968)
Conductor — THOMAS MICHALAK

T. J. ANDERSON Transitions (1971)
Commissioned by the Berkshire Music Center and the Fromm Music Foundation
First Performance
Conductor — CHARLES DARDEN

INTERMISSION

BRUNO MADERNA Oboe Concerto (1962)
Oboe, Oboe d'Amore, English Horn — PETER BOWMAN
First United States Performance
Conductor — GUNTHER SCHULLER

GUNTHER SCHULLER Double Quintet (1961)
Conductor — BRUNO MADERNA

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FESTIVAL OF CONTEMPORARY MUSIC

BERKSHIRE MUSIC CENTER ORCHESTRA

GUNTHER SCHULLER, *Conductor*

Sunday, August 15, at 8:30 p.m.

Theatre-Concert Hall, Tanglewood

CHARLES IVES The Yale-Princeton Football Game (1899)
The Gen'l Slocum (1904)

(Reconstructed and edited by GUNTHER SCHULLER)

SYDNEY HODKINSON Valence for Chamber Orchestra (1970)

GIACINTO SCELSI Anahit for Violin and Orchestra (1965)
Violin — PAUL ZUKOFSKY
First United States Performance

INTERMISSION

JOHN HEISS Four Short Pieces for Chamber Orchestra (1962)

CHARLES WUORINEN Contrafactum - Parts I and II (1969)

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APOLLO

FESTIVAL OF CONTEMPORARY MUSIC

MUSIC THEATER PROJECT

IAN STRASFOGEL, *Head*

Wednesday, August 11, at 8:30 p.m.

Thursday, August 12, at 8:30 p.m.

West Barn, Tanglewood

DOWN BY THE GREENWOOD SIDE

A Dramatic Pastoral

Music by HARRISON BIRTWISTLE

Text by Michael Nyman

Staged by Ian Strasfogel

Conducted by Bruno Maderna Assistant Conductor — John L. DeMain

Setting by Douglas W. Schmidt Costumes by Jeanne Button

Lighting by Richard Lee (Tom Field Associates)

CAST (in order of appearance):

Mrs. Green	Barbara Hoher
Father Christmas	Stephen Klein
St. George	Jay R. Perry
Bold Slasher	John Seabury
Dr. Blood	Lenus Carlson
Jack Finney	David Hammond

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Berberian	Helps	Overton	Sydeman
Berger	Hovhaness	Parris	Takahashi
Cage	Huggler	Peeters	Takemitsu
Cardew	Hutcheson	Penderecki	Tcherepnin
Chihara	Ichianagi	Pinkham	Trimble
Chou	Ives	Read	Ung
Cowell	Jones	Reck	Whittenberg
Crumb	Kagel	Reynolds	Wilson
Dahl	Kay	Rhodes	Wolff
El-Dabh	Kelemen	Riley	Wolpe
Feldman	Ligeti	Rorem	Wuorinen
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SOCRATES
(*Socrate*)

Music by ERIK SATIE

Text from the Dialogues of Plato as adapted by Victor Cousin

English translation by Yale Marshall and Wesley Balk

Staged by Ian Strasfogel

Conducted by Gunther Schuller Assistant Conductor — Paul Polivnick

Setting by Douglas W. Schmidt Costumes by Jeanne Button

Lighting by Richard Lee (Tom Field Associates)

CAST (in order of appearance):

Socrates Michael Best
Alcibiades Doris Peterson
Phaedrus Doris Peterson
Phaedo Barbara Hoher
Jailer Robert Shiesley

ADVENTURES
(*Aventures et Nouvelles Aventures*)

By GYÖRGY LIGETI

Staged by Ian Strasfogel

Conducted by Gunther Schuller Assistant Conductor — Thomas Michalak

Setting by Douglas W. Schmidt Costumes by Jeanne Button

Lighting by Richard Lee (Tom Field Associates)

CAST (in order of appearance):

Mezzo-soprano Joyce Castle
Soprano Syble Young
Baritone David Holloway
Soprano Poppy Holden

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VIOLIN

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John Daverio (Sharon, Pennsylvania)
Carolyn Edwards (Detroit, Michigan)
Beranek Fellowship
Marion Guest (Pawtucket, Rhode Island)
Peter Leight (Glenview, Kentucky)
Michael Levin (Washington, D. C.)
Adams Super Market Fellowship
David Marshall (Great Neck, New York)
Beinecke Fellowship
Nancy McAlhany (Springfield, Missouri)
Fromm Fellowship
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Alice Willard Dorr Fellowship
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Carol Paine (Pleasantville, New York)
Arthur M. Abell Fellowship
Margaret Wooten Partin (Merritt Island, Florida)
Charles Pikler (Norwich, Connecticut)
Stuart Haupt Fellowship
Juan Ramirez (Mexico)
Leonard Bernstein Fellowship
David Reffkin (Warwick, Rhode Island)
Mary-Catherine Rendleman (Charlotte, North Carolina)
Mead Corporation Fellowship
Terri Sternberg (Miami, Florida)
Reiko Tanaka (Japan)
Sharon Wood (Seattle, Washington)
Stanley Chapple Fellowship
Ellen Yafet (Maplewood, New Jersey)
Carol Zeavin (Inglewood, California)
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VIOLA

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Leonard Bernstein Fellowship
Kevin Byrnes (East Brunswick, New Jersey)
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Koussevitzky Music Foundation Fellowship
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Carol Kapek (Seattle, Washington)
Kimberly-Clark Foundation Fellowship

Marian Kent (Los Angeles, California)
Fromm Fellowship
Renita Koven (Los Angeles, California)
Carlotta M. Dreyfus Fellowship
Mark Perlman (New York, New York)
Karen Ritscher (Needham, Massachusetts)
Carol Rossiter (East Meadow, New York)

CELLO

Paul Cheifetz (Evanston, Illinois)
Koussevitzky Music Foundation Fellowship
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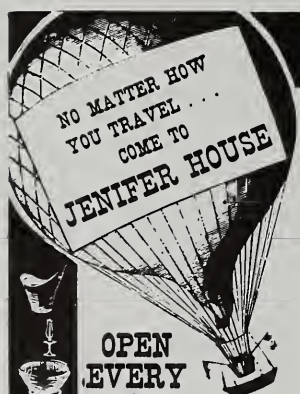
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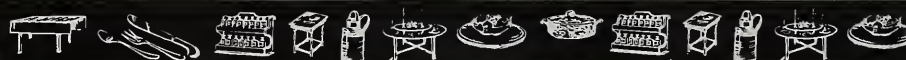
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Max Hobart
Roland Tapley
Roger Shermont
Max Winder
Harry Dickson
Gottfried Wilfinger
Fedy Ostrovsky
Leo Panasevich
Noah Bielski
Herman Silberman
Stanley Benson
Sheldon Rotenberg
Alfred Schneider
Gerald Gelbloom
Raymond Sird

second violins

Clarence Knudsen
Fahnestock chair
William Marshall
Michel Sasson
Ronald Knudsen
Leonard Moss
William Waterhouse
Ayrton Pinto
Amnon Levy
Laszlo Nagy
Michael Vitale
John Korman
Christopher Kimber
Spencer Larrison
Ikuko Mizuno
Cecylia Arzewski
Marylou Speaker

violas

Burton Fine
Charles S. Dana chair
Reuben Green
Eugene Lehner
George Humphrey
Jerome Lipson
Robert Karol
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo
Robert Barnes
Hironaka Sugie*

cellos

Jules Eskin
Philip R. Allen chair
Martin Hoherman
Mischa Nieland
Stephen Geber
Robert Ripley
Luis Leguia
Carol Procter
Jerome Patterson
Ronald Feldman
William Stokking
Joel Moerschel

basses

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William Rhein
Joseph Hearne
Bela Wurtzler
Leslie Martin
John Salkowski
John Barwicki
Robert Olson
Lawrence Wolfe

flutes

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Paul Fried

piccolo

Lois Schaefer

oboes

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John Holmes
Wayne Rapier

english horn

Laurence Thorstenberg

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Pasquale Cardillo
Peter Hadcock
Eb clarinet

bass clarinet

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bassoons

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Matthew Ruggiero

contra bassoon

Richard Plaster

horns

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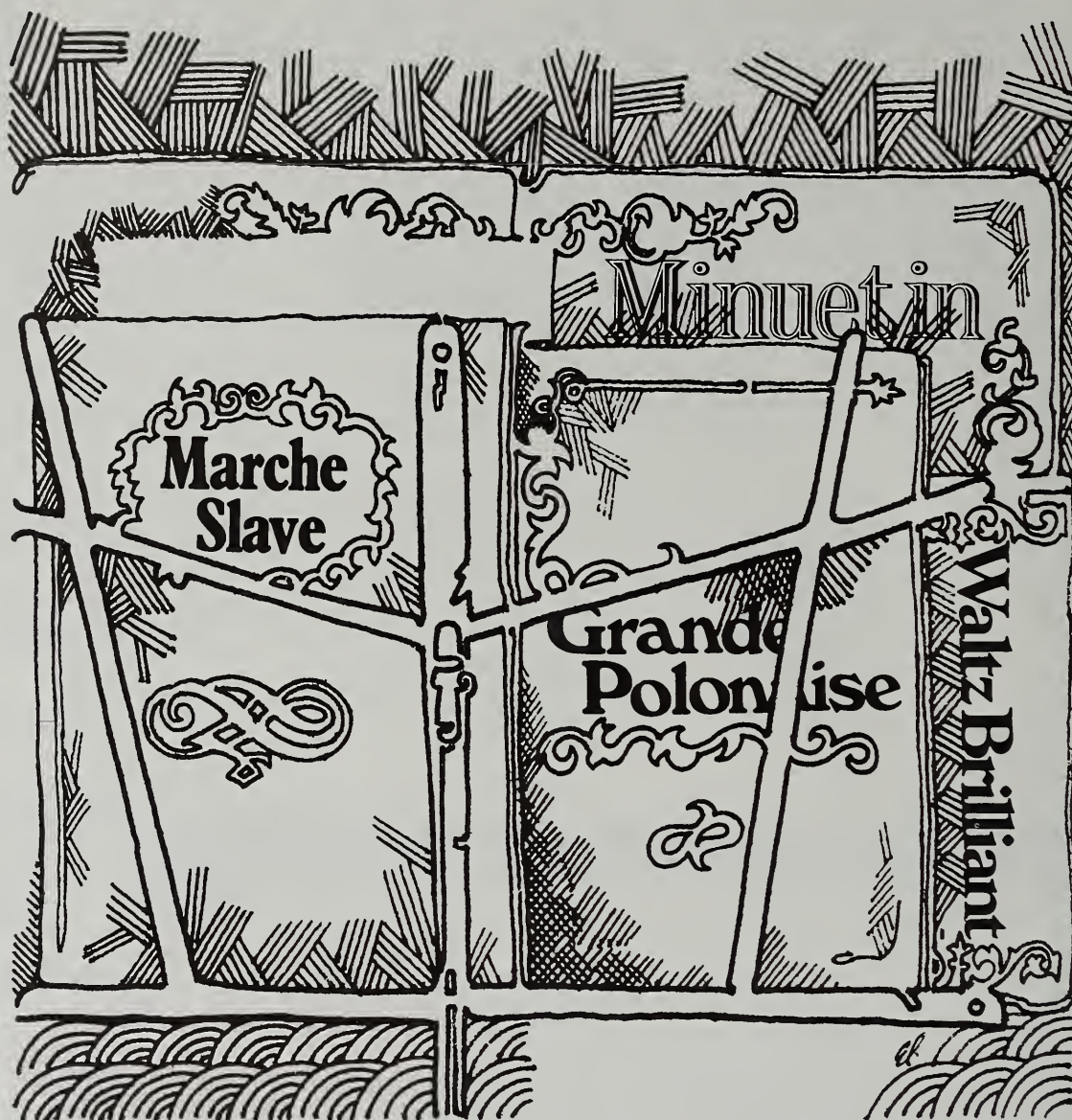
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A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

The Tanglewood Music Store is located near the Main Gate. Phonograph records, sheet music, books, postcards, films, etc., are obtainable. The store remains open for half an hour after the end of each concert in the Shed. The store is managed by **Van Curler Music Company** of Albany, New York.

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TANGLEWOOD 1971

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Friday August 13 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

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CHRISTOPH ESCHENBACH

BEETHOVEN

Piano sonata in B flat op. 106 'Hammerklavier'

Allegro

Scherzo: assai vivace

Adagio sostenuto: appassionato e con molto sentimento

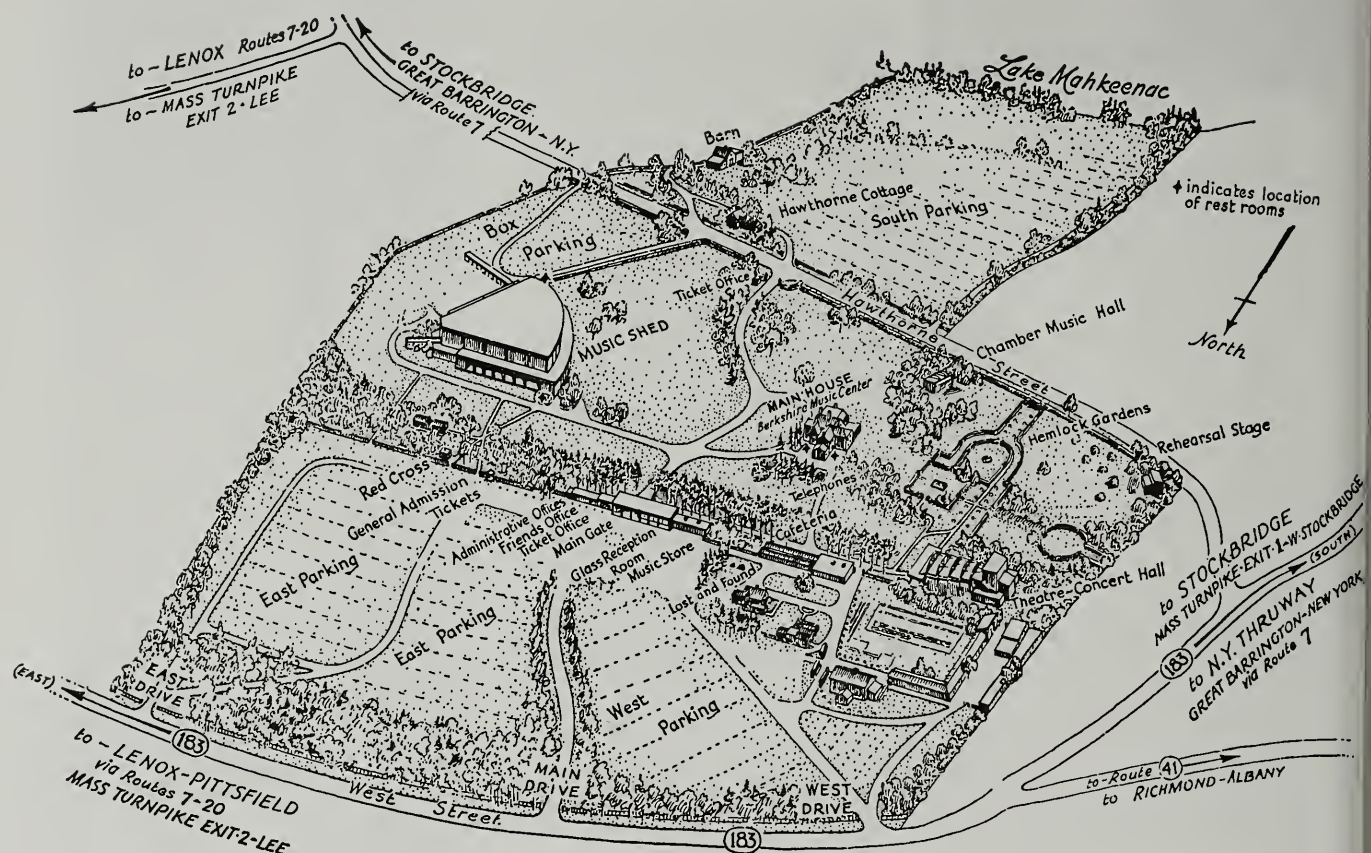
Largo – allegro risoluto

Christoph Eschenbach plays the Steinway piano

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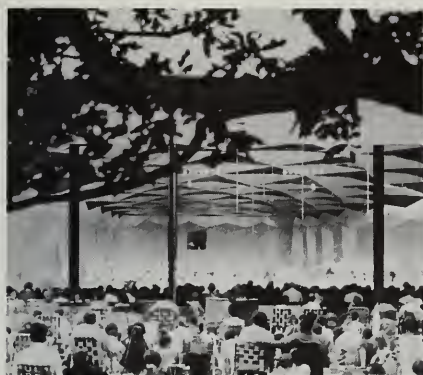


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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday August 13 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

SCHUBERT

Mass in G D. 167

Kyrie: andante con moto

Gloria: allegro maestoso

Credo: allegro moderato

Sanctus: allegro maestoso

Benedictus: andante grazioso – allegro

Agnus Dei: lento

JUDITH RASKIN *soprano*

VAHAN KHANZADIAN *tenor*

ROBERT HALE *bass*

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John Oliver *director*

BERJ ZAMKOCHIAN *organ*

intermission

ELGAR

Symphony no. 1 in A flat op. 55

Andante: nobilmente e semplice – allegro

Allegro molto

Adagio

Lento – allegro

first performance at the Berkshire Festival

The program notes for this evening's concert begin on page 16

The text and translation of the Mass are printed on pages 17 and 18

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday August 14 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

COLIN DAVIS *conductor*

*MOZART

Symphony no. 39 in E flat K. 543

Adagio – allegro

Andante con moto

Menuetto – trio

Finale: allegro

intermission

MAHLER

Symphony no. 4 in G

Bedächtig (Deliberately)

In gemächlicher Bewegung (With leisurely motion)

Ruhevoll (Peacefully)

Sehr behaglich (Very easily)

JUDITH RASKIN *soprano*

The program notes for this evening's concert begin on page 20

The text and translation of the song from Mahler's symphony are printed on page 24

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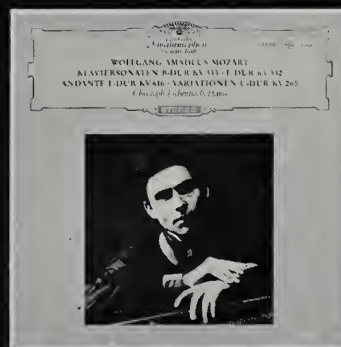
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Sunday August 15 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

XENAKIS

Polla ta dina

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first performance in the United States

*BEETHOVEN

Piano concerto no. 1 in C op. 15

Allegro con brio

Largo

Rondo: allegro

CHRISTOPH ESCHENBACH

intermission

*TCHAIKOVSKY Symphony no. 6 in B minor op. 74
'Pathétique'

Adagio – allegro non troppo

Allegro con grazia

Allegro molto vivace

Finale: adagio lamentoso

Christoph Eschenbach plays the Steinway piano

The program notes for this afternoon's concert begin on page 25

A translation of *Polla ta dina* is printed on page 26

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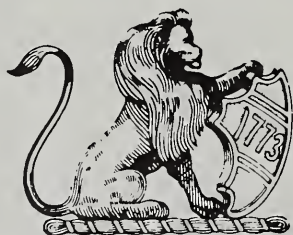
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Program notes for Friday August 13

FRANZ SCHUBERT 1797-1828

Mass in G D. 167

Program note by John N. Burk

Schubert wrote six Masses, besides other shorter works for church service, *Kyries*, *Stabat Mater*s and *Salve Reginas*. The first of the Masses, in F major, was composed in 1813, the G major in 1815, and another in C major in the following year. A fragmentary Mass in A minor was composed in 1822; the A flat major Mass between 1819 and 1822, and the great E flat major Mass, a worthy product of Schubert's final year, in the summer of 1828 between the posthumous C major Symphony and the String quintet.

'Though composed for a very limited orchestra,' wrote Sir George Grove of the Mass in G, 'and not without tokens of hurry, it is a masterpiece.' That this Mass was modest in requirements and written in the space of six days is no reflection on the abilities or seriousness of the eighteen-year-old Schubert. His first Mass of the previous year (also written for the church of Liechtental) had moments of power and grandeur, with drums and brass. He had plunged deeply into opera, and in *Fernando* especially, he had shown dramatic incisiveness. In this Mass he evidently chose to write a quiet, contemplative music for voices, lightly accompanied. It was a *Land-Messe*, described by Schubert's friend, Franz Doppler, as intended for the use of the composer's young friends of the choir in the Pfarrkirche of Liechtental. He composed readily and swiftly, because at this time his pen neither faltered nor ceased. Choral music, chamber music, theater music poured forth in this year. Of songs alone, 149 are attributable to 1815, the *Erkönig* and *Heidenröslein* among them.

The *Kyrie* of the G major Mass is straightforward, the *Christe eleison* introduced by the soprano solo. The *Gloria* (Allegro maestoso) has a brilliant accompaniment and a forceful setting. Again the part for soprano is combined with simple choral writing. The *Credo* begins softly, over a staccato but flowing bass. With the *Crucifixus*, the music attains power, but subsides to pianissimo at *in Spiritum sanctum*. The *Sanctus* is appropriately solemn, the *Osanna* a fugato, brief but in contrast to the music which has been chordal up to this point. In the *Benedictus*, an expressive andante grazioso, the soprano, tenor and bass solos enter in canon, the chorus returning in the *Osanna*. In the *Agnus Dei* (lento) the soprano, and briefly the bass, alternate with gentle phrases from the choir.

Much has been made of certain omissions in the text. In the *Credo* of this, as in all six of Schubert's Masses, the words '*Et in unam sanctam catholicam et apostolicam ecclesiam*' do not appear. (Also omitted are the words in the *Gloria*, '*Qui sedes ad dexteram Patris*', and '*Jesu Christe*' (after '*tu solus altissimus*'). This would exclude the Masses, according to the strict ritual procedure. The church in Schubert's Vienna would have been lax in this regard. But a papal decree of July 7 1894 forbade textual omissions in the celebration of the Mass. Subsequent editions of this Mass accordingly interpolate the missing words with added measures. Did Schubert deliberately slight the vested church, the priesthood which he is known never to have held in high regard? It is true that his spirit rebelled against the strictures of constituted authority and at this particular time he was unhappy at the duties of teaching as assistant in his father's school—a burden which he was presently to shake off. Schubert was a free spirit, a Bohemian through his short life, congenial in his own circle of poets, painters and musicians. But he was no violent rebel as Beethoven was. It was not in his nature to challenge, but simply to go his own free way. It is unlikely that, as a boy of eighteen, it would have occurred to him to flaunt church tradition.

After Schubert's death, the manuscript remained in the hands of his brother, Ferdinand. The Mass appeared in publication in 1846 from the press of Marko Berra in Prague, when it was announced as composed by Robert Führer, Kapellmeister of the Domkirche of St Veit

in Prague. The score stated that it was 'Composed for the installation of the Countess Maria Caroline as Abbess of the Convent of Theresa at Hrodschin'. The orchestration added trumpets and drums, which could be explained by the fact that Ferdinand had added them for a performance in the *Stift Klosterneuburg*. This piece of bald piracy brought from Ferdinand the following letter to the *Allgemeiner Musikzeitung* of Vienna, dated December 5 1847.

Dear Sir!

There has appeared in Prague from the press of Marco Berra a Mass entitled 'A Mass in G, etc., etc.' I have received from the firm of Diabelli, as Professor and Kapellmeister of the Society for the Circulation of Worthy Church Music, a copy of the above and was not a little surprised to behold a composition of my beloved brother, Franz, note by note as it came from his pen, from A to Z, so to speak.

I accordingly turned to the publisher of this work with the request that he rectify the error, notify those who own it that this Mass was composed not by Robert Führer in Prague, but by Franz Schubert in Vienna in the year 1815, and to correct the title page accordingly.

Since Herr Berra would not agree to make rectification, I have handed over the original score to the firm of Diabelli [the publisher of Schubert's music] as their lawful property.

I now ask you to be kind enough to bring this unfortunate occurrence to general attention in your valued paper, whereby I should be much indebted to you as your

Friend and Servant,
FERDINAND SCHUBERT.

The letter was duly published on December 14, the incident has been duly recorded in the Schubert literature, whereby Herr Führer, according to Schubert's biographer Walter Dahms, has attained 'a certain kind of immortality'.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

*Lord, have mercy upon us.
Christ, have mercy upon us.
Lord, have mercy upon us.*

GLORIA

Gloria in excelsis Deo,
Et in terra pax hominibus bonae voluntatis.

Laudamus te, benedicimus te,
Adoramus te, glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens;
Domine, Fili unigenite,
Jesu Christe,
Domine Deus, Agnus Dei,
Filius Patris.

Qui tollis peccata mundi,
Miserere nobis;
Suscipe deprecationem nostram.
Miserere nobis.

Quoniam tu solus sanctus,
Tu solus altissimus,
Tu solus Dominus,
Cum sancto Spiritu
In gloria Dei Patris.
Amen.

CREDO

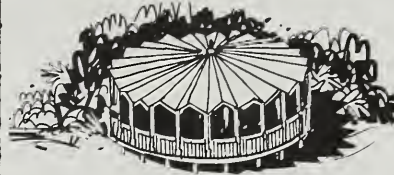
Credo in unum Deum,
Patrem omnipotentem,
Factorem coeli, et terrae,
Visibilem omnium et invisibilem.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum;

*Glory be to God on high,
And peace on earth to men of good will.
We praise thee, we bless thee,
We adore thee, we glorify thee.
We give thee thanks for thy great glory,
O Lord God, heavenly King;
God, the Father Almighty;
O Lord Jesus Christ,
only-begotten Son,
O Lord God, Lamb of God,
Son of the Father.
O Thou, Who takest away the sins of the world;
Have mercy upon us;
Receive our prayer.
Have mercy upon us.
For Thou only art holy,
Thou only art most high,
Thou only art the Lord,
Together with the Holy Ghost,
In the glory of God the Father.
Amen.*

*I believe in one God,
The Father Almighty,
Maker of heaven and earth,
Of all things visible and invisible.
And in one Lord Jesus Christ,
Only begotten Son of God;*

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Et ex patre natum ante omnia
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Deum de Deo, Lumen de Lumine;
Deum verum de Deo vero;
Genitum, non factum:
Consubstantialem Patri,
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem,
Descendit de coelis.

Et incarnatus de Spiritu
Sancto ex Maria Virgine;
Et homo factus est.
Crucifixus etiam pro nobis
Sub Pontio Pilato; passus et
sepultus est.

Et resurrexit tertia die,
Secundum scripturas.
Et ascendit in coelum,
Sedet ad dexteram Patris.
Et iterum venturus est
Cum gloria judicare vivos et
mortuos;
Cuius regni non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
Qui ex Patre Filioque procedit;
Qui cum Patre et Filio simul
Adoratur et conglorificatur;
Qui locutus est per prophetas.
Confiteor unum Baptisma in
remissionem peccatorum.
Et expecto resurrectionem
mortuorum
Et vitam venturi saeculi.
Amen.

And who is born of the Father
before all ages.

God of God, Light of Light,
True God of true God;
Begotten, not made;
Consubstantial with the Father,
By whom all things were created.
Who for us men
And for our salvation
Came down from heaven.

And was incarnate by the
Holy Ghost of the Virgin Mary;
And was made man.
He was crucified for us
under Pontius Pilate;
Suffered and was buried.

And arose again on the third day
According to the scriptures.
And ascended to heaven,
And sitteth at the right hand of the Father.
And He shall come again
With glory, to judge the living
and the dead;
There shall be no end of his
kingdom.
And in the Holy Ghost,
The Lord and Giver of life,
Who proceedeth from the Father
and the Son;
Who, together with the Father
and the Son
Is adored and glorified;
Who spoke through the prophets.
I confess one baptism for the
remission of sins.
And I expect the resurrection of
the dead,
And the life of the world to come.
Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!

Holy is the Lord God of Sabaoth.
Heaven and earth are full of
thy Glory.
Hosanna in the highest!

BENEDICTUS

Benedictus qui venit in nomine
Domini.
Hosanna in excelsis!

Blessed is he who cometh in the
name of the Lord.
Hosanna in the highest!

AGNUS DEI

Agnus Dei,
Qui tollis peccata mundi,
Miserere nobis.

O Lamb of God
That takest away the sins of
the world,
Have mercy upon us

Dona nobis pacem.

Grant us peace.

EDWARD ELGAR 1857-1934

Symphony no. 1 in A flat op. 55
Program note by Andrew Raeburn

While he was working on the *Enigma variations* in 1898, Elgar wrote to August Jaeger that he was possessed by the idea of composing, as his friend had suggested, a symphony as a tribute to, or inspired by the life of General George Gordon. 'Chinese' Gordon, a self-destructive maverick, had lived a charmed life during the British campaigns in China; he was murdered when Khartoum fell to the Mahdi in 1885. His death had caused a furore in English politics: Mr Gladstone, the Prime Minister, was blamed for Gordon's death because he delayed sending a force to

relieve Gordon and his troops in the besieged African fortress. In February of 1899 Elgar wrote that he was 'making a shot at' the symphony, and in November of the same year that he had 'written a *theme*'. Two years later Elgar's wife wrote to Jaeger: 'There could be no *nobler* music than the symphony. I *long* for it to be finished & have to exist on scraps — Do write & hurry him, it always does *some good*.'

Rumours that a symphony was in the making circulated in British and German musical circles during the following years, and they were especially rife in 1904, the year Elgar was knighted. But the 'Gordon' sketches may in fact have been for the *Second* symphony; indeed it is certain that parts of the slow movement of the Symphony no. 2 date from 1904.

At all events, Elgar was definitely working on sketches for the opening movement of the First symphony in December 1907 while he was in Rome. He returned to his home at Malvern from Italy in the middle of May 1908, and he concentrated on the First from mid-June to the end of July. For relaxation he cycled round the countryside, watched birds and looked after his daughter's rabbits. The Adagio was finished on August 23, the Finale sketched during the following days. His relaxations now included chemistry: he manufactured soap and invented a 'sulphur-etched hydrogen machine' which he later patented.

On September 25 Elgar finished the last bars of the Symphony, and collapsed, physically and mentally worn out. Thoughts of General Gordon had by now evaporated completely. Elgar wrote to Henry Walford Davies, who was preparing an introductory article to the work: 'There is no programme beyond a wide experience of human life with a great charity (love) and a massive hope in the future.'

Elgar dedicated his First symphony to 'HANS RICHTER, MUS. DOC., TRUE ARTIST AND TRUE FRIEND', and it was to Richter that he entrusted the first performance. It was given at the Free Trade Hall, Manchester, on December 3 1908. After the slow movement the audience broke into clapping, and Richter summoned Elgar to the stage to acknowledge the applause. As the critic of *The Daily Telegraph* of London reported: '... Again this scene was repeated at the close, and from none was the applause more hearty than from the orchestral players themselves, who rose as one man and cheered Elgar to the echo.' Samuel Langford, critic of the *Manchester Guardian*, was ecstatic: 'That the work is the noblest ever penned for instruments by an English composer we are quite certain ... When the music ceased we felt that we had listened to one of the works which help music onward.'

After the first performance in London four days later, when Richter conducted the London Symphony Orchestra, Lady Elgar, whose style often reminds one of Queen Victoria's entertaining diaries, wrote: 'Orch. & large part of audience simply rose, people wept. E. looked very apart and beautiful being recalled again & again.'

Richter, who had conducted the premières of both the *Enigma variations* and *Gerontius*, was already a convert to Elgar's music; but many other conductors now followed his lead, and during 1909 there were 82 performances of the Symphony in cities all over the world, among them Vienna, Berlin, Bonn, Leipzig, St Petersburg, Sydney, New York and Chicago. Max Fiedler conducted performances in Boston in 1909 and again the following year. Arthur Nikisch, who led the Leipzig performances, wrote in the *Musical Times* of July 1909: 'I consider Elgar's Symphony a masterpiece of the first order, one that will soon be justly ranked on the same level with the great symphonic models — Beethoven and Brahms. The music is strong in invention, workmanship, and development from beginning to end. I find that some critics have expressed a somewhat unfavourable opinion of the first movement; but it is so logical, so well balanced, and there is so much in it that only needs to be properly expressed in order to make everything clear. Every time I conduct the work, my admiration for it — very sincere and not superficial from the beginning — increases. It was the same with my orchestra at the Gewandhaus, Leipzig. There I held four rehearsals of the symphony, and on each successive occasion the players became more and more excited, until they were almost as enthusiastic as myself.'

American critics gave the Symphony a somewhat cool reception. H. T. Parker wrote a long, studied and non-committal review in the *Boston*



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Transcript, as did Olin Downes in the *Boston Post*: 'The symphony is very thick and full of workmanship. It would be possible to call it abstruse and didactic and other things, but we remember our first impressions of Brahms' epic in C minor, and we hold our peace for the time being. Great moments that immediately strike one are the rather conscious introduction and the final pages of the opening movement, the first section of scherzo [sic], the last pages of the concluding movement. Obviously Sir Elgar [sic] has worked hard over his symphony.'

Various criticisms have been levelled at Elgar's music over the years. To Englishmen of the twenties and thirties, rebelling against what they considered the smug vulgarity of the Edwardian era, Elgar's music seemed to epitomize in music the qualities they most despised. It was popular in the worst sense, self-satisfied, over-blown, pompous. Sir Thomas Beecham, who was inclined to straddle fences in his own inimitable way, used to program a unique version of the First symphony, in which he cut more than fifteen minutes of music from the score! He once called the work 'neo-Gothic, the equivalent of the towers of St Pancras Station', an edifice which must rank as one of the most quaintly hideous in the history of railway architecture. Constant Lambert, who certainly could not be described as one of Elgar's admirers, wrote in his book *Music Ho! a study of music in decline* (1934): 'Elgar's music has at times an almost Meyerbeer-like flamboyance. This is, in my opinion, no fault, and even those who dislike it must admit that Elgar has brought back into English music the fire, colour and passion that have always been attributes of the classic English school.' And in another place: 'Elgar was the last serious composer to be in touch with the great public.' Finally a quotation from one of the foremost champions of Elgar, the late Sir John Barbirolli: 'If there be any vulgarity in Elgar's music, it is of the kind that belongs to the greatest of artists, and you can find it in the same way at times in Verdi and Wagner.'

Program notes for Saturday August 14

WOLFGANG AMADEUS MOZART 1756-1791

Symphony no. 39 in E flat K. 543

Program note by John N. Burk

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer — the lovely E flat, the impassioned G minor, and the serene 'Jupiter'. We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new beauty of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Speculation on such mysteries as these, although likely to lead to irresponsible conclusions, is hard to resist. The pioneering arrogance of such later Romantics as Beethoven with his *Eroica* or last quartets, Wagner with his *Ring* or *Tristan*, Schubert with his great C major Symphony, was different. Custom then permitted a composer to pursue his musical thoughts to unheard-of ends, leaving the capacities of living performers and the comprehensions of living listeners far behind. In Mozart's time, this sort of thing was simply not done. Mozart was too pressed by the problems of livelihood to dwell upon musical dreamings with no other end than his own inner satisfaction. He had no other

choice than to cut his musical cloth to occasion, and even in this outwardly quiet and routine, inwardly momentous summer, he continued to write potboilers — arias, trios, piano sonatas 'for beginners', a march — various pieces written by order of a patron, or to favor some singer or player.

Perhaps what is most to be marvelled at in the composer Mozart — a marvel even exceeding the incredible exploits of a later, 'Romantic' century — is his success in not being limited by the strait-jacket of petty commissions. From the operas where in an elaborate production his name appeared in small type on the posters (if at all) to the serenades for private parties, he gave in return for his small fees music whose undying beauties his patrons did not remotely suspect. Shortly after his death the three symphonies in question appeared in publication, and were performed, their extraordinary qualities received with amazement, disapproval in some quarters, and an enthusiasm which increased from year to year. The three great symphonies (destined to be his last) were closed secrets to his friends, who beheld the famous but impecunious young man of thirty-two adding three more to the thirty-odd symphonies he had been turning out with entire facility from the age of eight. Some have conjectured that Mozart was spurred to this triumphant assertion of his powers by the excitement attendant upon the production of *Don Giovanni* in Vienna in May 1788, following its more highly successful production at Prague in the previous October. Others have found in the more clouded brightness of the G minor Symphony the despondency of a family man harassed by debts, pursued by his landlord. Mozart was indeed in bad financial straits that summer. His operas brought him nothing more than a small initial fee, and the demand for him as pianist had fallen off. His diminished activities were scantily rewarded, and the incoming florins were far from enough to keep him in a fine coat and proper coach for his evenings with the high-born, and still provide adequate lodgings for him and his ailing Constanze.

Unfortunately for the theory that Mozart wrote his G minor Symphony when dominated by his financial distress, he finished his E flat symphony, entirely gay save four poignant dissonances at the climax of the introduction, on the very eve of writing the second of his 'begging' letters to Michael Puchberg, friend, fellow Mason, amateur musician, and merchant. The first letter asked for the loan of 2,000 florins: 'At all events, I beg you to lend me a couple of hundred gulden, because my landlord in the Landstrasse was so pressing that I was obliged to pay him on the spot (in order to avoid anything unpleasant) which caused me great embarrassment.' Puchberg sent the two hundred, and Mozart, answering on June 27, and asking for more money, is careful to impress his creditor with his industrious intentions: 'I have worked more during the ten days I have lived here than in two months in my former apartment; and if dismal thoughts did not so often intrude (which I strive forcibly to dismiss), I should be very well off here, for I live agreeably, comfortably, and above all, cheaply.' Mozart was telling the strict truth about his ten busy days: listed under the date June 22 is a trio, and under June 26 a march, piano sonata, the adagio and fugue for strings, together with a piece of more doubtful bread-winning powers (from which the 'dismal thoughts' are quite absent) — the Symphony in E flat.

Mozart had recently acquired his position as 'Chamber Composer' to the Emperor Joseph II. But the post, which had been held by the Chevalier Gluck until his death the year before, was as unremunerative as it was high-sounding. Mozart's emperor was glad to pare the salary of two thousand florins he had paid to Gluck to less than half — the equivalent of two hundred dollars — in Mozart's case. He expected little in return — no exquisite symphonies or operas to set Austria afire — a fresh set of minuets, waltzes, or country dances for each imperial masked ball in the winter season was quite sufficient.

Hence the oft-quoted line which Mozart is supposed to have sent back with one of the imperial receipts: 'Too much for what I do — not enough for what I can do.'

The Symphony in E flat is the only one of the three with an introduction. This *Adagio* opens with heavy, fateful chords which subside into a



DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

gentle resolution. The *Allegro* runs a gentle, lyric course, the composer taking obvious delight in his beloved clarinets. The *Andante con moto* is one of Mozart's longest symphonic movements. It is an instrumental melody which sings through a pattern of short notes, at first by the strings to which the winds are added in the rarest of alternate groupings. The fact that he used a minuet in each of these symphonies confirms his ultimate preference, together with Haydn's, for the four-movement succession. A minuet like this one, no longer a dance, alternately *staccato* and *legato*, turning the trio into a melody and accompaniment by the two clarinets, fits beautifully into his scheme. The *Finale* is, like its near fellows, a display of technical manipulation, and of course, much else. He insists on full chordal figures only to give more point to his play of humor as fragments of the principal theme are bandied about among the woodwinds. The same fragment makes fun of the closing cadence, and all closing cadences, by abruptly adding itself at the end.

GUSTAV MAHLER 1860-1911

Symphony no. 4 in G

Program note by John N. Burk

The years surrounding the composition of the Fourth symphony were years of constant activity for Mahler as conductor. He was then music director of the opera at Vienna. Fresh production of the operas of Gluck, Mozart, and Wagner exacted his time and energies. It was only after the musical season that he was able to devote himself to his creative projects. 'A holiday composer' was what he called himself in a letter to his friend Max Marschall, and hardly to be compared with the 'concert matadors of today', who have the year around at their disposal. But it must be granted that he did very well as regards quantity in his summer intervals, for he had then found time to compose his first four symphonies and his song cycles. Indeed, driven to the end of his life by conductorial obligations, his summers remained his creative periods. As had been the case with the symphonies which preceded this one, he completed his sketches in the little summer house which he occupied on the beautiful Lake Aulsebrook, and, returning to his duties as conductor in town, rose early each morning that he might write a page or two of his score in fair copy, before going to his morning rehearsal.

Mahler was honored as a conductor, little regarded as a composer, before the arresting impact of the Fifth symphony compelled general attention. When the Fourth symphony was first performed, loud voices were raised pro and con. He was badgered for a program, as he had always been and always would be. (A significant line appeared on the program when he conducted the Symphony at a Philharmonic concert in New York on January 17 1911: 'In deference to Mr Mahler's wishes, there shall be no attempt at any analysis or description here of this symphony.') It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the time, who righteously spared his readers 'a detailed description of that musical monstrosity' and dismissed it in this fashion: 'There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the Symphony which is bearable is the soprano solo at the end, and that is not symphony.'

The Fourth symphony is content with an essentially simple style, through which dance-like or songful measures have free play, prompted

by the naive fantasy of folk poetry. Jean Paul Richter had furnished images for the First symphony. Mahler later discovered *Des Knaben Wunderhorn*, and his fancy lingered over this collection of old German songs compiled almost a century before by Ludwig von Arnim and Clemens Brentano. He set many of them, and reflected thoughts found their way into the Second, Third, and Fourth symphonies. The extravagant fairy folklore of an earlier romanticism was a curiosity to most people in Mahler's time, while this strange figure of unabashed sentiment subjected himself to its spell and allowed it to suffuse his music. The Fourth symphony is freer than any of its companions from dark or morbid thoughts. Its sunny serenity is unclouded, unless one feels a macabre suggestion in the violin solo of the scherzo. Certainly no shadow passes over the bright course of the last two movements. Comparing the Fourth symphony with the Third, Bruno Walter remarked in his book on Mahler that 'it reaches even greater heights of a strangely exalted gaiety. . . . For now he felt himself carried on high as in a dream and no longer was there any ground under his feet. An account of such a floating condition is given in the Fourth. In its final movement it even represents, thematically, a sequel to the "Angel movement" of the Third and, in its general tone, follows its spiritual direction. [The Finale of the Fourth was originally planned as an additional movement of the Third symphony, which was to be called 'What the angels tell me'.] After the works of pathos, a yearning for gaiety or, rather, for serenity had sprung up in Mahler's heart, and so he created the idyll of the Fourth in which a devout piety dreams its dream of Heaven. Dream-like and unreal, indeed, is the atmosphere of the work—a mysterious smile and a strange humor cover the solemnity which so clearly had been manifested in the Third. In the fairy-tale of the Fourth everything is floating and unburdened which, in his former works, had been mighty and pathetic—the mellow voice of an angel confirms what, in the Second and Third, a prophet had foreseen and pronounced in loud accents. The blissful feeling of exaltation and freedom from the world communicates itself to the character of the music—but, in contrast to the Third, from afar, as it were. The three orchestral movements take their course without a condensation of the peculiar moods out of which they grew into a definite idea.

'The first movement and the "Heavenly life" are dominated by a droll humor which is in strange contrast to the beatific mood forming the key-note of the work. The scherzo is a sort of uncanny fairy-tale episode. Its demoniac violin solo and the graceful trio form an interesting counterpart to the other sections of the Symphony without abandoning the character of lightness and mystery. Referring to the profound quiet and clear beauty of the andante, Mahler said to me that they were caused by his vision of one of the church sepulchers showing the recumbent stone image of the deceased with the arms crossed in eternal sleep. The poem whose setting to music forms the last movement depicts in words the atmosphere out of which the music of the Fourth grew. The childlike joys which it portrays are symbolic of heavenly bliss, and only when, at the very end, music is proclaimed the sublimest of joys is the humorous character gently changed into one of exalted solemnity.

'In the first four symphonies an important part of the history of Mahler's soul is unfolded. The force of spiritual events is matched by the power of musical language. The correlation of the world of sound and that of imagination, thoughts, and emotions, is thus common to them both. While, however, in the First the subjective experience with its tempest of emotions is exerting its influence upon the music, metaphysical questions strive to find an answer and deliverance in music in the Second and in subsequent symphonies. Three times he gives the answer and every time from a new point of view. In the Second he asks the reason for the tragedy of human existence and is sure its justification is to be found in immortality. In the Third, with a feeling of reassurance, he looks out upon nature, runs the rounds of its circles, and finishes in the happy awareness that it is "almighty love that forms all things and preserves all things". In the Fourth, he assures himself and us of a sheltered security in the sublimely serene dream of a heavenly life.'

The Fourth symphony is long, lasting a little short of an hour, but it is the



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shortest that Mahler wrote. It is the lightest in instrumentation: only four horns are used, the solidity of trombones and tuba dispensed with.

The text of 'Der Himmel hängt voll Geigen' ('In Heaven hang many fiddles') is as follows, together with a literal translation:

Wir geniessen die himmlischen
Freuden,
Drum tun wir das Irdische meiden.
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.

*So delightful are the joys of
Heaven,
We have no need of earthly ones.
No worldly turmoil
Is heard in Heaven!
There all live in sweetest peace.*

Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen.

*We live an angel's life,
But we are merry too,
Dancing and leaping
Skipping and singing.*

Sanct Peter im Himmel sieht zu!
Johannes das Lämmlein lassset,
Der Metzger Herodes drauf passet!
Wir führen ein unschuldig's
Unschuldig's geduldig's
Ein Liebliches Lämmlein zu Tod!

*Saint Peter in Heaven looks on!
John gives up his little lamb,
Which goes to the butcher Herod!
We lead an innocent,
Innocent and patient creature —
A dear little lamb to its death!*

Sanct Lukas den Ochsen tät schlachten,
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller,
Im himmlischen Keller,
Die Englein, die backen das Brot.

*Saint Luke slaughters the oxen
Without a moment's thought or care.
Wine in the cellar of Heaven costs not
a penny.
The angels are baking bread.*

Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns
bereit!

*Sweet herbs of every kind
Are growing in Heaven's garden,
Asparagus, green peas; whatever
we wish
Platters heaped high and ready!*

Gut Äpfel, gut Birn, und gut Trauben,
Die Gärtner die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
Sie laufen herbei.

*Good apples, good pears, and good
grapes,
The gardeners offer them all.
Do you prefer roebuck or rabbit?
They are running in the streets.*

Sollt ein Festtag etwa kommen
Alle Fische gleich mit Freuden ange-
schwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchen muss sein!

*Should a fast day come along,
Every kind of fish swims gaily by!
And there goes Saint Peter with nets
and bait
Running to the heavenly pond.
Saint Martha shall be our cook.*

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elf tausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht —
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Das alles für Freuden erwacht.

*No music on earth is to be compared
with ours;
Eleven thousand maidens are busily
dancing,
Even Saint Ursula is smiling.
Cecilia and all her kind
Are excellent court musicians;
The angels' sweet voices
Brighten our spirits,
And joy awakens in all.*

Program notes for Sunday August 15

IANNIS XENAKIS born 1922

Polla ta dina (Wonders are many)

Program note by Andrew Raeburn

Few contemporary composers have had so varied a career as Iannis Xenakis. Born in Romania of a well-to-do Greek family—he is not sure of the exact date: it was somewhere between May 22 and 29 1922—he studied engineering at the École Polytechnique in Athens. Reacting violently against the Nazi occupation of Greece in the Second World War, he joined the Resistance, was arrested and imprisoned several times, and badly wounded. Later he was forced into exile by the Greek government. His home is now in Paris, France. Last winter he was teaching at Indiana University in Bloomington.

During the fifties Xenakis worked with Le Corbusier, collaborating on the Convent of La Tourette, the city of Chandigarh and the Philips Pavilion at the 1958 Brussels Exposition. He began serious study of music at the age of thirty: his teachers at the Paris Conservatoire were Olivier Messiaen and Arthur Honegger. Later he worked at Gravesano with Hermann Scherchen, who became a champion of Xenakis's music and conducted performances in many parts of the world.

Edgard Varèse wrote *Poème électronique* for the Philips Pavilion in Brussels, and undoubtedly his music has had a deep influence on Xenakis, although the philosophy of the two composers towards art is rather different. In an important article, entitled 'The origins of stochastic music', which appeared in the Autumn 1966 issue of *Tempo*, Xenakis explained in detail his theories of art and music. He began by defining his view of art: 'Art (and especially music) has a fundamental catalytic function, which is to effect sublimation by all its means of expression. It should aim to lead by constant points of reference towards that total exaltation in which, unaware of self, the individual will identify with an immediate, rare, vast and perfect truth. If a work of art achieves this even for an instant, it has fulfilled its purpose. This massive truth does not consist in objects, nor feelings, nor sensations; it lies beyond them, as Beethoven's Seventh lies beyond music. For this reason, art is capable of leading to those regions still occupied by certain religions.'

He continued by pointing out the 'historical parallelism between European music and the successive attempts at a rational explanation of the world', beginning with the Pythagorean School and Plato. As the principle of causality has slowly given way to 'the progressive rationalization of chance', so music has followed to the 'stochastic' state. (The Shorter Oxford English Dictionary defines stochastic as 'pertaining to conjecture'.) Having argued that tonal, serial and multi-serial music have expired (the latter 'already on the point of expiration in 1954, by reason of the absolutely deterministic complexity of its compositional procedures and of the works themselves'), Xenakis writes that the requirements of today's music are met by 'stochastics': 'Stochastics makes a study of the laws of large numbers as well as of infrequent occurrences, and the various aleatory processes, etc. So that was how in 1954 a music constructed from the principles of indeterminism was developed from, amongst other things, the impasse of serial music; two years later I baptized this music "musique stochastique". It was a musical necessity that the laws pertaining to the calculation of probabilities found their way into composition.'

Polla ta dina was written in 1962, and dedicated to Hermann Scherchen. The words, sung by the children's choir on one note, are from one of





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the choruses of Sophocles's *Antigone* (lines 332 - 367), of which the translation by Sir Richard Jebb is printed below. Against this burden the orchestra plays a fascinating collage of sounds, characterized by sweeping *glissandi*, sharp punctuations and colors as closely approximating electronic music as can be achieved by instruments. The effect is both gripping and moving.

Wonders are many, and none is more wonderful than man; the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the meshes of his woven toils, he leads captive, man excellent in wit. And he masters by his arts the beast whose lair is in the wilds, who roams the hills; he tames the horse of shaggy mane, he puts the yoke upon its neck, he tames the tireless mountain bull.

And speech, and wind-swift thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain; but from baffling maladies he hath devised escapes.

Cunning beyond fancy's dream is the fertile skill which brings him now to evil, now to good.

Translation by Sir Richard Jebb

LUDWIG VAN BEETHOVEN 1770-1827

Piano concerto no. 1 in C op. 15

Program note by John N. Burk

The Concerto in C major is the second in order of composition, the one in B flat major having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe. But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice — a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestral exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change — more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major concerto, which reaches a greater point of glow than the one in B flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even through the fulfillment of formal expectations the spell of the poet Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the

Austrian folksong 'In Mantua in Banden der treue Hofer sass'. But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and tutti.

In 1801, when Beethoven was looked upon by conservative musicians as an obstreperous young man, a Leipzig critic disapproved of his two piano concertos, then just published, and drew a sharp complaint from the composer, directed at the publisher Hofmeister in that town: 'As regards the Leipzig O — [oxen?], let them talk; they will certainly never make anybody immortal by their twaddle, nor will they rob of their immortality those whom Apollo has favored.' He also wrote to the firm of Breitkopf & Härtel in the following spring; 'You should recommend to the Messrs your critics greater care and wisdom.' Their 'howls' had given him a moment of humiliation, but he 'could not get angry', realizing 'they did not understand their business'. As a matter of fact, Beethoven himself was not satisfied with these two concertos, but his reason was the very opposite of the critic's objections — his orchestral thoughts were expanding as he then worked upon his Third concerto in C minor. 'They did not understand their business', if their business was to understand a Beethoven destined to do as wild and incredible things within the concerto as within the other musical forms.

The cadenzas which Christoph Eschenbach plays are Beethoven's own.

Artur Rubinstein and the Boston Symphony Orchestra, conducted by Erich Leinsdorf, have made a recording for RCA Records.

PETER ILYICH TCHAIKOVSKY 1840-1893

Symphony no. 6 in B minor op. 74 'Pathétique'

Program note by John N. Burk

Talking with his brother Modeste on the day after the first performance of the Sixth symphony, Tchaikovsky discussed the problem of a title, for he was about to send the score to the publisher. He had thought of calling it 'A program symphony' and had written to his nephew, Vladimir Davidov, of this intention, adding, 'This program is penetrated by subjective sentiment. . . . The program is of a kind which remains an enigma to all — let them guess it who can.' And he said to Modeste when the question of a title was under discussion, 'What does "program symphony" mean when I will give it no program?' In other words, he foresaw that to give it such a name would at the same time explain nothing and invite from every side a question which he could not answer. He accepted Modeste's suggestion of 'Pathétique' but thought better of it after the score had been shipped to Jurgenson, and wrote his preference for the number and nothing else. But the symphony was published as the 'Pathétique'; Jurgenson had evidently insisted upon what was a good selling title. We can only conclude from these circumstances that there was some sort of program in Tchaikovsky's mind but that the 'subjective' sentiment of which he spoke was more than he could explain. Plainly, too, the word 'Pathétique', while giving the general character of the music, fell short of conveying the program.

Modeste's title 'Pathétique' was an obvious first thought, and an apt one, because the symphony has all the habiliments of melancholy — the stressing of the minor mood, the sinking chromatic melodies, the poignant dissonances, the exploration of the darkest depths and coloring of the orchestra, the upsweeping attack upon a theme, the outbursts of defiance. But these are not mere devices as Tchaikovsky used them. If they were, the symphony would be no better than a mass of mediocre music in the affecting style then in vogue. They were externals useful to his expressive purpose, but no more basic than the physical spasm which is the outward sign of an inward impulse. There is a deeper motivation to the Symphony — a motivation which is eloquent and



NOTICE OF CANCELLATION OF THE EXCHANGE BETWEEN THE PHILADELPHIA AND BOSTON SYMPHONY ORCHESTRAS

Owing to unavoidable scheduling difficulties, the exchange planned for Friday August 20 between the Philadelphia and Boston Symphony Orchestras has been cancelled.

The Philadelphia Orchestra will play at Saratoga on that date, the Boston Symphony at Tanglewood.

Anyone holding tickets for the cancelled concert at Tanglewood by the Philadelphia Orchestra may use them for the Boston Symphony's program at Tanglewood on the same date. Exchanges for another Berkshire Festival concert, or refunds, may be obtained by mailing tickets to the Festival Ticket Office, Tanglewood, Lenox, Mass. 01240, or by taking them personally to the Box Office at Tanglewood.

The Boston Symphony Orchestra's program on August 20 will include Prokofiev's Suite from 'Romeo and Juliet' and Piano concerto no. 2, Berlioz' Love scene from 'Romeo and Juliet', and Tchaikovsky's Overture-fantasy 'Romeo and Juliet'. Seiji Ozawa will conduct, and Garrick Ohlsson will be soloist.

EVENTS & EXHIBITIONS IN AND AROUND THE BERKSHIRES

LENOX ARTS CENTER

Lenox

LENOX LIBRARY

Lenox

MUSIC MOUNTAIN

Falls Village, Connecticut

YALE CONCERTS

Norfolk, Connecticut

BERKSHIRE THEATRE FESTIVAL

Stockbridge

SHARON PLAYHOUSE

Sharon, Connecticut

WILLIAMSTOWN THEATRE

Williamstown

JACOB'S PILLOW DANCE FESTIVAL

Lee

BERKSHIRE COUNTY HISTORICAL SOCIETY

Pittsfield

BERKSHIRE MUSEUM

Pittsfield

CHESTERWOOD STUDIO MUSEUM

Glendale

CLARK ART INSTITUTE

Williamstown

HANCOCK SHAKER VILLAGE

Hancock

STOCKBRIDGE HISTORICAL SOCIETY

Stockbridge

NAUMKEAG

Stockbridge

MISSION HOUSE

Stockbridge

OLD CORNER HOUSE

Stockbridge

WILLIAMS COLLEGE MUSEUM OF ART

Williamstown

*Details of these and other events
and exhibitions in the Berkshires
may be found in BERKSHIRE WEEK*

unmistakable in the music itself and which the word '*Pathétique*' serves only vaguely to indicate.

There have always been those who assume that the more melancholy music of Tchaikovsky is a sort of confession of his personal troubles, as if music were not a work of art, and, like all the narrative arts, a structure of the artist's fantasy. The symphony, of course, is colored by the character of the artist himself, but it does not mirror the Tchaikovsky one meets in his letters and diaries. The neurotic fears, the mental and physical miseries as found in the diaries have simply nothing to do with musical matters. Tones to Tchaikovsky were pure sensuous delight, his salvation when life threatened to become insupportable. And he was neither the first nor the last to resort to pathos for the release of music's most affecting and luxuriant expression. The fact that he was subject to periodical depressions and elations (he showed every sign of elation while at work upon this symphony) may well have attuned him to nostalgic music moods. But the general romantic trend of his time certainly had a good deal more to do with it. His generation revelled in the depiction of sorrow. The pathos of the jilted Tatiana of Pushkin actually moved Tchaikovsky to tears and to some of his most dramatic music. But Tchaikovsky enjoyed nothing more than to be moved to tears – as did his admirers, from Nadejda von Meck down. 'While composing the [Sixth] symphony in my mind,' Tchaikovsky had written to his nephew, 'I frequently shed tears.'

There can be no denying that the emotional message of the '*Pathétique*' must have in some way emanated from the inmost nature of its composer. But the subtle alchemy by which the artist's emotional nature, conditioned by his experience, is transformed into the realm of tone patterns is a process too deep-lying to be perceived, and it will be understood least of all by the artist himself. Tchaikovsky, addicted like other Russians to self-examination, sometimes tried to explain his deeper feelings, especially as expressed in his music, but invariably he found himself groping in the dark, talking in high-sounding but inadequate generalities. At such times he accused himself of 'insincerity'; perhaps we could better call it attitudinizing to cover his own vague understanding. Only his music was 'sincere' – that is, when he was at his best and satisfied with it, as in the '*Pathétique*'. He wrote to Davidov, to whom he was to dedicate the symphony, 'I certainly regard it as quite the best – and especially the most sincere – of all my works. I love it as I never loved any one of my musical offspring before.' Here is a case where the artist can express himself as the non-artist cannot; more clearly even than he consciously knows himself.

Mankind's propensity to find presentiments of death in the symphony, which Rimsky-Korsakov had plentiful opportunity to observe, was circumstantially combated by Modeste and by Kashkin, who were careful to account for each of Tchaikovsky's actions in the year 1893. There are quoted a number of letters written while he was at work upon the Symphony; he speaks about the progress of his score, always in a tone of buoyant confidence in his music. Kashkin last saw him shortly before the performance of his Symphony; Modeste was with him until the end. Both say that he was in unfailing good spirits. Death was mentioned in the natural course of conversation at the funeral of his friend Zvierev in October. Zvierev, as it happened, was one of several friends who had died in close succession. Tchaikovsky talked freely with Kashkin at this time. Friends had died; who would be the next to go? 'I told Peter,' wrote Kashkin, 'that he would outlive us all. He disputed the likelihood, yet added that he had never felt so well and happy.' And from Modeste: 'A few years ago one such grief would have affected Tchaikovsky more keenly than all of them taken together seemed to do at this juncture.' And elsewhere: 'From the time of his return from England (in June) until the end of his life, Tchaikovsky was as serene and cheerful as at any period in his existence.'



RECENT RECORDINGS BY THE BOSTON SYMPHONY ORCHESTRA

conducted by WILLIAM STEINBERG

HOLST The Planets DG/2530102

conducted by ARTHUR FIEDLER

DVOŘÁK Symphony no. 9 'From the New World' RCA/LSC 3134

conducted by SEIJI OZAWA

ORFF Carmina Burana RCA/LSC 3161
(with EVELYN MANDAC, SHERRILL MILNES,
STANLEY KOLK and the NEW ENGLAND CON-
SERVATORY CHORUS)

conducted by ERICH LEINS DORF

BEETHOVEN The five piano concertos RCA/VCS 6417
(with ARTUR RUBINSTEIN)

conducted by MICHAEL TILSON THOMAS

IVES Three places in New England DG/2530048
RUGGLES Sun-treader

TCHAIKOVSKY Symphony no. 1 'Winter dreams' DG/2530078

PISTON Symphony no. 2 DG/2530103
SCHUMAN Violin concerto
(with PAUL ZUKOFSKY)

conducted by CLAUDIO ABBADO

DEBUSSY Nocturnes DG/2530038
RAVEL Daphnis et Chloé – suite no. 2
Pavane for a dead Infanta

THE BOSTON SYMPHONY ORCHESTRA ON



AND



THE CONDUCTORS

SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. Seiji Ozawa became Music Director of the San Francisco Symphony last fall. He has made many recordings for RCA and Angel.

COLIN DAVIS, Chief Conductor of the BBC Symphony Orchestra, has been guest conductor with the Boston Symphony on

several occasions during recent years. He made his first appearance at the Berkshire Festival last weekend. His conducting career began in 1949, and his early experience was with the Kalmar Chamber Orchestra, the Chelsea Opera Group, the Festival Ballet and the Ballet Russe. In 1957 he became assistant conductor of the BBC Scottish Orchestra. Two years later he was called at short notice to take the place of Otto Klemperer, who became ill, in a concert performance of *Don Giovanni*. This marked a turning point in his career: he was shortly afterwards appointed Musical Director of the Sadler's Wells Opera, made his debut with the CBC Symphony in Canada, and appeared for the first time in the United States as guest conductor with the Minneapolis Symphony. He directed the Berlin Philharmonic in the German premiere of Britten's *War requiem*, and in the 1962-1963 season led the London Symphony in a tour of Europe, Japan and Australia.

Since that time Colin Davis has conducted the world's leading orchestras, among them the Israel Philharmonic, the Philadelphia, the Montreal Symphony, the Toronto Symphony, the Los Angeles Philharmonic and the New York Philharmonic. At the Metropolitan Opera he has conducted performances of *Peter Grimes* and *Wozzeck*.

Colin Davis was awarded the CBE for services to music in 1965. He succeeds Georg Solti as Musical Director of the Royal Opera House, Covent Garden, on October 1 of this year. He has made many recordings for Philips.

THE SOLOISTS

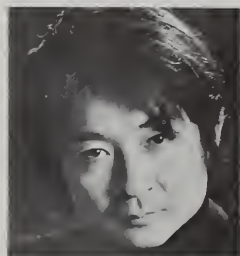
CHRISTOPH ESCHENBACH, who has appeared with the Boston Symphony on several occasions during past years, most recently in Hanover, Germany, last spring, was born in Breslau in 1940. He began to study piano with his mother at the age of eight, and two years later, when the family moved to Hamburg, the boy's musical talent was recognized by Eugen Jochum, who brought him to study with Eliza Hansen, a former protégée of Artur

Schnabel and Edwin Fischer. He later continued his studies in Cologne, then returned to Hamburg for further work with Mme Hansen. He graduated from the Hamburg Music Academy with highest honors, meanwhile having won the Steinway Young Pianists' competition in 1951 and 1952, and in 1959 the Deutscher Hochschulen competition. Later he won the Munich International Music competition and the Concours Clara Haskil in Lucerne.

Christoph Eschenbach has appeared with leading orchestras of Europe and North America, among them the Berlin Philharmonic, the London Philharmonic, the Cleveland, the Denver Symphony, the Miami Symphony, the Chicago Symphony, the Minnesota, the Vancouver Symphony, the Montreal Symphony and the Toronto Symphony Orchestras, and has also given solo recitals in many parts of the world. He was the only artist chosen to represent West Germany at Montreal's Expo '67. He has made several recordings for Deutsche Grammophon.

JUDITH RASKIN appeared with the Boston Symphony most recently at the 1966 Berkshire Festival as Pamina in the concert performance of *Die Zauberflöte*, conducted by Erich Leinsdorf. A native New Yorker, she began taking singing lessons at the age of sixteen, attended Smith College, then began her career in 1957 when she appeared in a special NBC Opera Company program. The following summer she sang with the Santa Fe Opera and the American Opera Society. After a performance at the Juilliard School of Rossini's *The Count Ory* Judith Raskin made her debut with the New York City Opera in 1959. Three years later she made the first of her many appearances at the Metropolitan Opera as Suzanna in *Le nozze di Figaro*. Since that time she has been a regular member of the Metropolitan Opera Company, has sung at the Glyndebourne Opera Festival in England, and has appeared with many of the world's major orchestras, among them the Cleveland, Philadelphia, Cincinnati Symphony, New York Philharmonic and Detroit Symphony. She has also given frequent lieder recitals. Judith Raskin's recordings are on the Columbia, RCA, Epic, London and Decca labels.

SEIJI
OZAWA



COLIN
DAVIS



CHRISTOPH
ESCHENBACH



JUDITH
RASKIN



VAHAN KHANZADIAN, who makes his debut with the Boston Symphony Orchestra this weekend, started singing as a boy in church choirs and glee clubs. But not until he had won his degree in physical education at the University of Buffalo did he decide on a career in music. He went to the Curtis Institute in Philadelphia to study with Martial Singher, then, after service in the US Army, moved to New York City. He was soon engaged for appearances in opera, oratorio, concert and on television. He sang in Honegger's *King David* and Robert Ward's *The crucible* at Hunter College and took the leading role in the CBS television production of Ezra Leedermann's *Galileo*. In the fall of 1968 Vahan Khanzadian signed a contract with the San Francisco Opera, and one of his earliest roles there was Andres in Berg's *Wozzeck*. Since that time he has appeared with the Opera Guild of Montreal, at the San Antonio Festival, and with opera companies in Minneapolis-St Paul, Vancouver, and Milwaukee. During the past season he has sung with the Houston Opera, the Fresno Philharmonic Orchestra, and this summer at the Ravinia Festival. His roles have included Alfredo in *Die Fledermaus*, Pinkerton in *Madama Butterfly* and Paco in *La vida breve*, among many others.

ROBERT HALE, leading baritone of the New York City Opera, appeared with the Boston Symphony for the first time last weekend. Born in Kerrville, Texas, he became increasingly involved in music after joining his High School glee club. He started playing trumpet, horn and tuba, and began his operatic career in Frankfurt, Germany, when he was in the armed forces. Completing his master's degree at the University of Oklahoma, he joined the faculty of Eastern Nazarene College while continuing to study at the New England Conservatory of Music. During recent seasons Robert Hale has sung with orchestras in Boston, Minneapolis, Denver, Rochester, Atlanta, Milwaukee and Pittsburgh, and has sung many major roles with the New York City Opera, in, among other operas, *Manon*, *Lucia di Lammermoor*, *The barber of Seville*, *Faust*, *Pelléas et Melisande*, *The crucible*, *Der Rosenkavalier*, *The magic flute*, *Rigoletto* and *Carmen*. This

summer he sings at the Ravinia Festival, the Wolftrap Farm concerts and the Cincinnati May Festival. He has also appeared on nationwide television as soloist with the Minneapolis Orchestra at a United Nations Human Rights Day concert, and at Philharmonic Hall, New York, in a production of Oskar Strauss' *Waltz King*.

THE CHORUSES

The BERKSHIRE BOY CHOIR appears at the Berkshire Festival this summer for the fifth successive season. Founded in 1967, the Choir has become one of the outstanding musical organizations of the United States. The members, who are selected by audition, come from all parts of the country. ALLAN WICKS, the Music Director, is Organist and Master of the Choristers at Canterbury Cathedral, England, and a distinguished chorus master and recitalist. Two weeks ago the Berkshire Boy Choir gave the Weekend Prelude Concert. The Choir has recorded for RCA.

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. They have already appeared on several occasions at the 1971 Berkshire Festival, and will sing again on one more occasion this season.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society, and a member of the faculty and director of the chorus at Boston University.

VAHAN KHANZADIAN

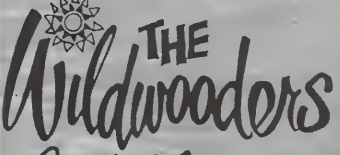


ROBERT HALE



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at Wildwood, our private, year-round Berkshire vacation community. Jack discovered this beautiful woodland while cruising timber for his dad's lumber company. He decided it was too rare and wonderful to be stripped, quit his job, and started building Wildwood. When I fell in love with Jack and Wildwood, I happily left the office towers of the big-expense-account advertising business, and came to be his helpmate (and sometimes ad writer) in the woods. Wildwood is 740 glorious acres of unspoiled woodland surrounding a big, clear, spring-fed lake. (No noisy, oily power boats allowed!) We've built docks and bathhouses, and you can sail, row, swim and fish to your heart's content. We have our own ski slope, a rustic community recreation center, and long, meandering trails through the birch, pine and laurel. We still have a limited number of modestly priced woodland and lakeside homesites for people — active or contemplative — who care deeply for our fast-disappearing outdoors. Wildwood is just down the road off Route 57 in Tolland. Stop by and visit while you're here. If you can't, drop a note to Jack and Connie Galanek, c/o Wildwood, Box 173, Granville, Mass., or call us at Tolland 258-4850. We'd love to tell you more about the place we love best in the world.


Jack & Connie Galanek



THE COMING WEEK AT TANGLEWOOD

Sunday August 15

10 am
Chamber Music Hall BERKSHIRE MUSIC CENTER CHAMBER MUSIC*
Music for small ensembles performed
by members of the Center

2.30 pm
Shed BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
for program see page 15

8.30 pm
Theatre BERKSHIRE MUSIC CENTER ORCHESTRA*
GUNTHER SCHULLER *conductor*

Monday August 16

8.30 pm
Theatre BERKSHIRE MUSIC CENTER
Chamber Music*

Tuesday August 17

8.30 pm
Theatre BERKSHIRE MUSIC CENTER
Chamber Music*

Wednesday August 18

8.30 pm
Chamber Music Hall BERKSHIRE MUSIC CENTER
Composers Forum

Thursday August 19

2.30 pm
Theatre BERKSHIRE MUSIC CENTER
BOSTON UNIVERSITY TANGLEWOOD
INSTITUTE CONCERT

Friday August 20

4 pm
Chamber Music Hall BERKSHIRE MUSIC CENTER
Vocal Concert

7 pm
Shed WEEKEND PRELUDE
ALEXIS WEISSENBERG *piano*
FRANCK-BAUER *Prélude, fugue et variation*
SCHUMANN *Études symphoniques*

9 pm
Shed BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
GARRICK OHLSSON *piano*
PROKOFIEV *Suite from 'Romeo and Juliet'*
PROKOFIEV *Piano concerto no. 2*
BERLIOZ *Love scene from 'Romeo and Juliet'*
TCHAIKOVSKY *Overture-fantasy 'Romeo and Juliet'*

Saturday August 21

10 am
Shed BOSTON SYMPHONY ORCHESTRA
Open rehearsal

1 pm
Chamber Music Hall BERKSHIRE MUSIC CENTER
Vocal Concert

3 pm
Theatre BERKSHIRE MUSIC CENTER ORCHESTRA

*Festival of Contemporary Music, presented in co-operation with the
Fromm Music Foundation

THE COMING WEEK AT TANGLEWOOD

Saturday August 21 (continued)

8.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
MICHAEL TILSON THOMAS *conductor*
ALEXIS WEISSENBERG *piano*
MOZART 'Paris' Symphony K. 297
RAVEL Piano concerto in G
NIELSEN Symphony no. 5

Sunday August 22

10 am
Chamber Music Hall
BERKSHIRE MUSIC CENTER CHAMBER MUSIC
Music for small ensembles performed by
members of the Center

2.30 pm
Shed
BOSTON SYMPHONY ORCHESTRA
SEIJI OZAWA *conductor*
LOIS MARSHALL
JOHN ALEXANDER
EZIO FLAGELLO
TANGLEWOOD FESTIVAL CHORUS
BERLIOZ La damnation de Faust

programs subject to change

BOSTON SYMPHONY ORCHESTRA CONCERTS

Ticket prices for Boston Symphony Orchestra concerts: general admission \$3, reserved seats \$3.50, \$4.50, \$5, \$6, \$7, \$7.50, \$8 and \$8.50 (box seat).

Tickets for the Friday Boston Symphony Orchestra concert include admission to the Weekend Prelude.

Admission to the Saturday morning Open rehearsal is \$2.50. There are no reserved seats.

Tickets for Boston Symphony Orchestra events can be obtained from FESTIVAL TICKET OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.

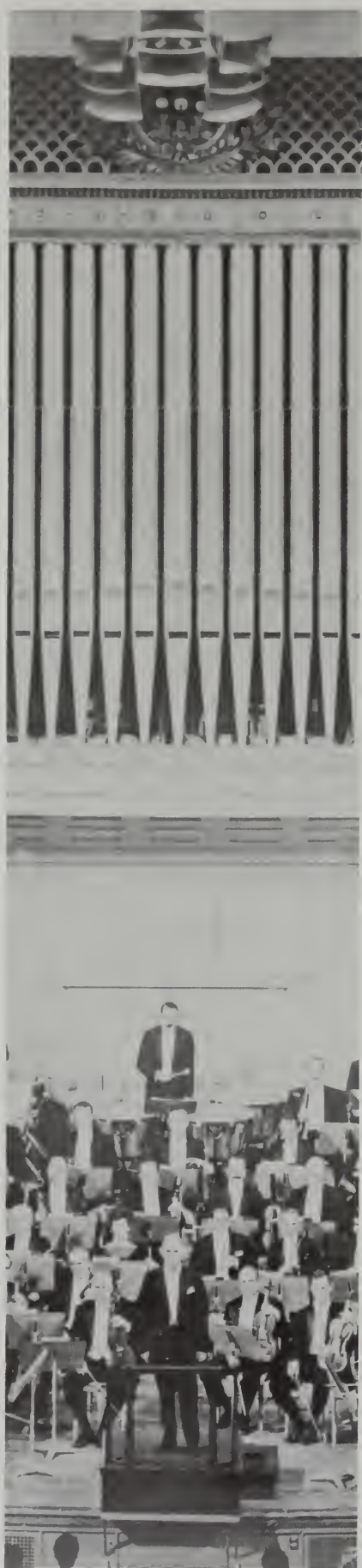
BERKSHIRE MUSIC CENTER EVENTS

Berkshire Music Center events listed on these pages are open to the public. Established by the Boston Symphony Orchestra, the Center provides an environment in which young musicians continue their professional training and add to their artistic experience with the guidance of distinguished musicians. A symphony orchestra of ninety players, conductors, chamber music ensembles, choruses, solo players, singers and composers take part in an extensive program of study, instruction and performance. Also on the Berkshire Music Center schedule are a Festival of Contemporary Music, including the world premières of works commissioned by the Center in co-operation with the Fromm Music Foundation, and a series of Contemporary Trends concerts.

Admission to Berkshire Music Center events, with the exception of Contemporary Trends concerts, is free to members of the Friends of Music at Tanglewood. Other members of the public are invited to contribute \$1.50 at the gate for each event they attend. Details of membership of the Friends and the privileges offered are printed on page 7 of the program.

Further information about Berkshire Music Center events is available from TANGLEWOOD FRIENDS OFFICE, Tanglewood, Lenox, Massachusetts 01240, telephone (413) 637-1600.





BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*
MICHAEL TILSON THOMAS *Associate Conductor*



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	6 Tuesday evenings (B series)
	6 Tuesday evenings (Cambridge series)
	6 Thursday evenings (A series)
	3 Thursday evenings (B series)
	6 Thursday open rehearsals
NEW YORK PHILHARMONIC HALL	5 Wednesday evenings
	5 Friday evenings
PROVIDENCE	3 Thursday evenings

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July 7 to August 27

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

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ANDREW RAEBURN
Program Editor

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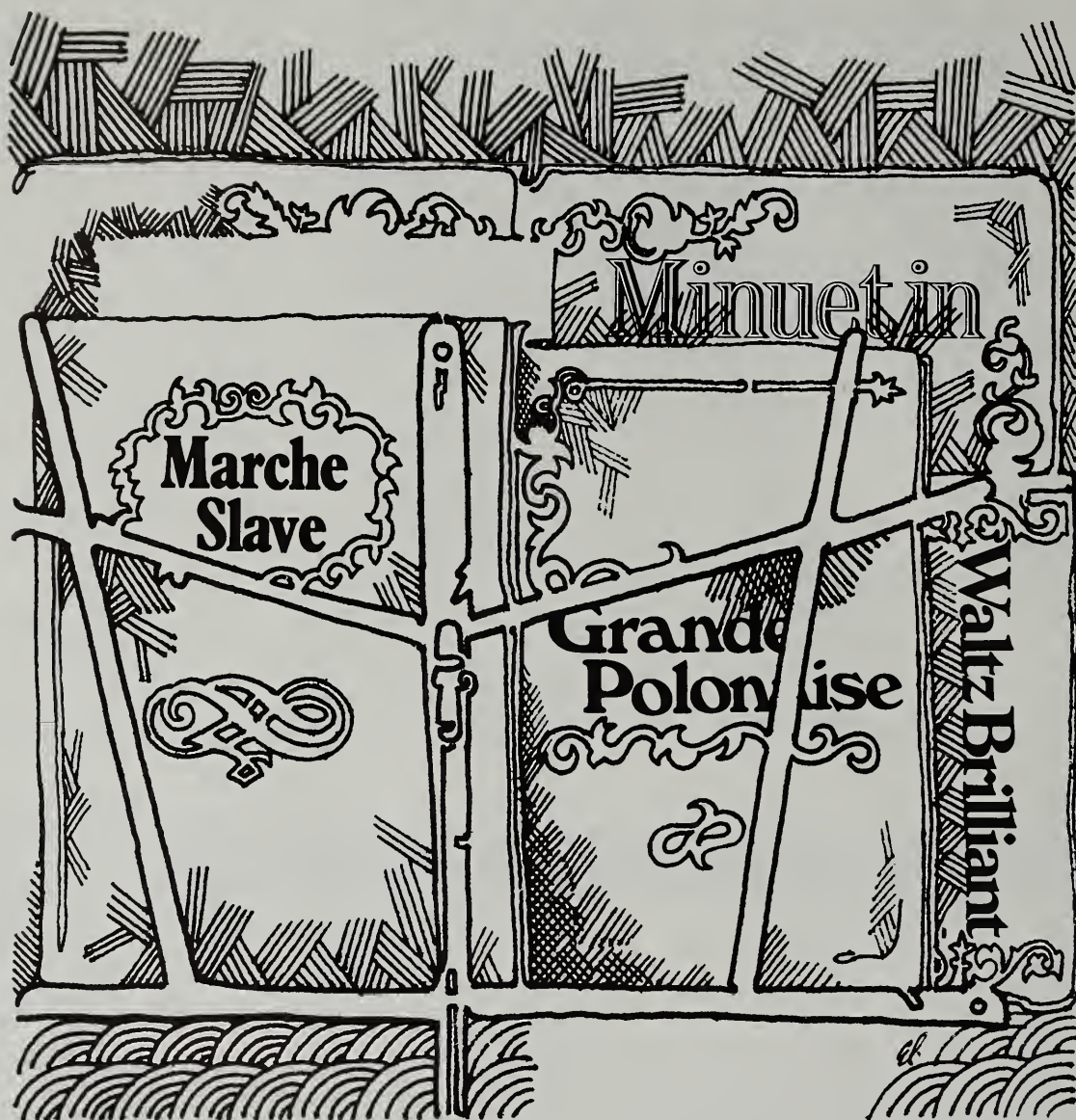
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A map of Tanglewood, which shows the location of concert halls, parking areas, offices, telephones and rest rooms, is printed elsewhere in the program. During performances the rest rooms at the rear of the Shed are closed. With the map are directions for reaching the Massachusetts Turnpike, the New York Thruway and other main roads.

Latecomers will not be seated until the first convenient pause in the program. Members of the audience who wish to leave before the concert's end are earnestly asked to do so between works, not during the performance.

Open rehearsals. The open rehearsals by the Boston Symphony Orchestra held each Saturday morning at 10.30 are open to the public. The charge for admission is \$2.50. The open rehearsals benefit the Orchestra's Pension Fund.

Ticket information for all Berkshire Festival events may be obtained from the Festival Ticket Office at Tanglewood (telephone 413-637-1600). The Office is open from 9 am to 6 pm daily, and until intermission on concert days.

The taking of photographs and the use of recording equipment during musical performances is not allowed.

Articles lost and found. It will be much appreciated if visitors who find stray property will hand it in to any Tanglewood official. Any visitor who wishes to recover a lost article should call at the Lost and Found office located in the house of the Superintendent near the Main Gate.

Refreshments can be obtained in the area to the west of the Main Gate and visitors are invited to picnic on the grounds before concerts. Catering is by **Ogden Foods Inc.**

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Friday August 20 1971 at 7 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

WEEKEND PRELUDE

ALEXIS WEISSENBERG *piano*

FRANCK-BAUER

Prélude, fugue et variation op. 18

SCHUMANN

Études symphoniques op. 13

Alexis Weissenberg plays the Steinway piano

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TANGLEWOOD 1971

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LEONARD BERNSTEIN *Advisor*

Friday August 20 1971 at 9 o'clock

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

*PROKOFIEV Suite from 'Romeo and Juliet' op. 64

The Montagues and the Capulets

Dance of the five couples

Romeo at Juliet's tomb

Dance of the young girls with the lilies

The death of Tybalt

*PROKOFIEV Piano concerto no. 2 in G minor op. 16

Andante – allegretto – andantino

Scherzo: vivace

Intermezzo: allegro moderato

Finale: allegro tempestoso

GARRICK OHLSSON

intermission

*BERLIOZ Love scene from the dramatic symphony
'Roméo et Juliette' op. 17

*TCHAIKOVSKY 'Romeo and Juliet', overture-fantasy

Garrick Ohlsson plays the Steinway piano

The program notes for this evening's concert begin on page 16

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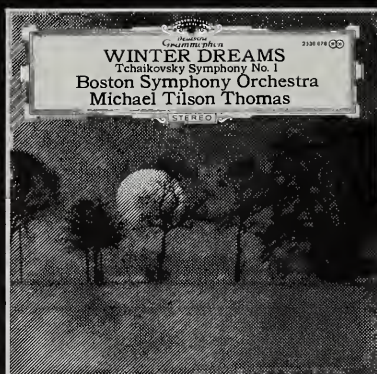
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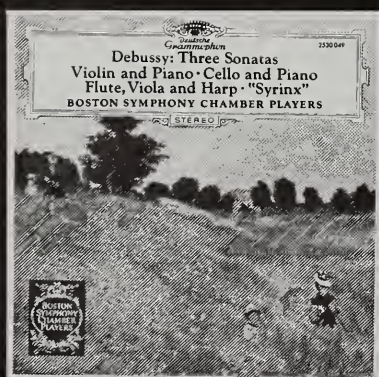
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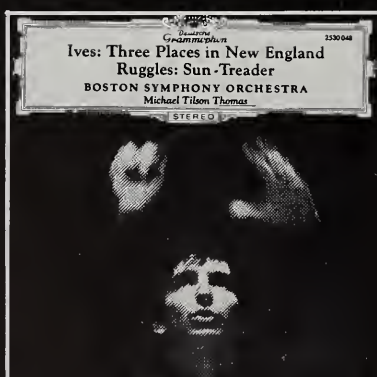
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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Saturday August 21 1971 at 8.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *conductor*

J. C. BACH Symphony for double orchestra in E flat
 op. 18 no. 1

Allegro spiritoso

Andante

Allegro

first performance at the Berkshire Festival

NIELSEN Symphony no. 5 op. 50

Tempo giusto – adagio non troppo

Allegro – presto – andante un poco tranquillo –
allegro

first performance at the Berkshire Festival

intermission

*TCHAIKOVSKY Piano concerto no. 1 in B flat minor op. 23

Allegro non troppo e molto maestoso

Andante semplice

Allegro con fuoco

ALEXIS WEISSENBERG

Alexis Weissenberg plays the Steinway piano

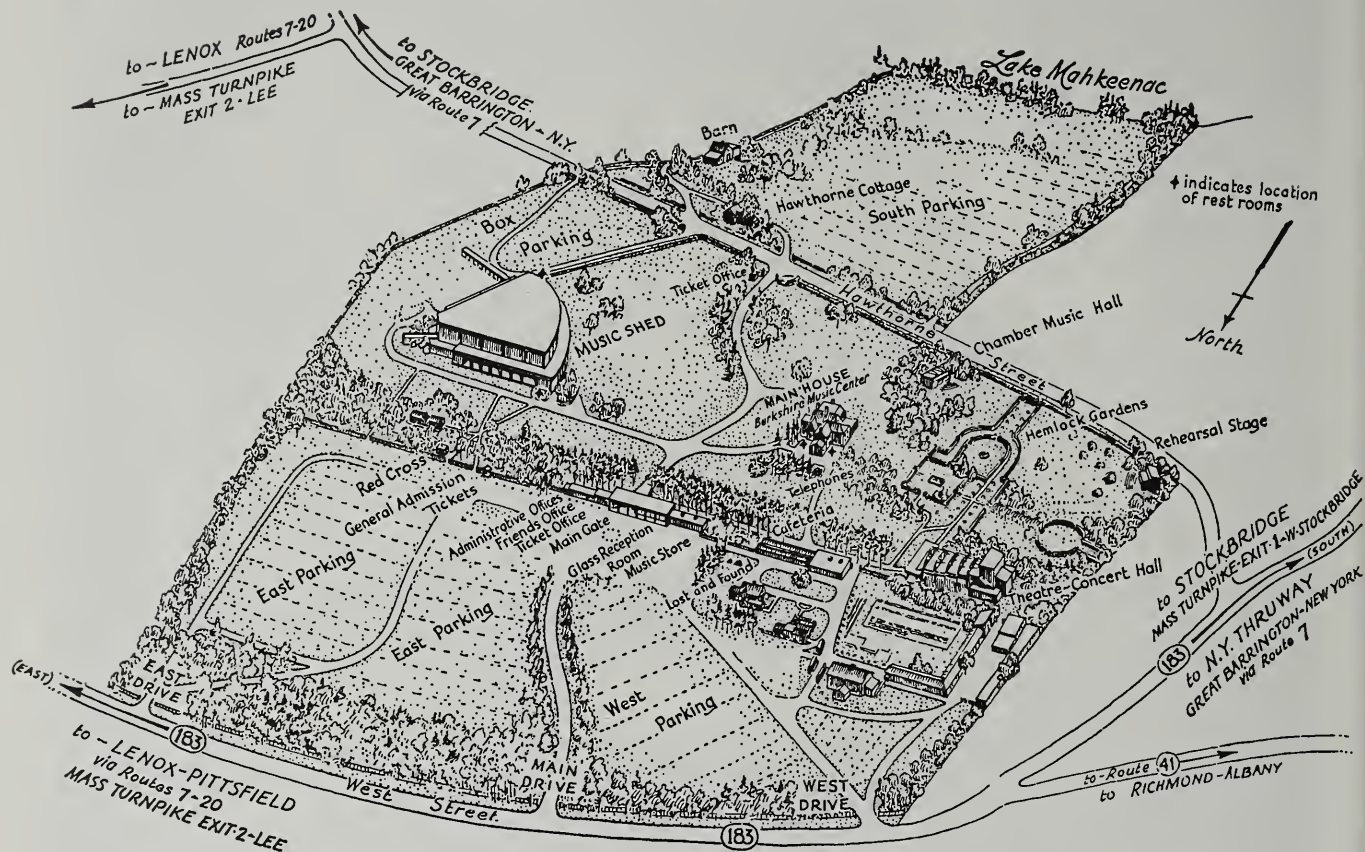
The program notes for this evening's concert begin on page 22

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TANGLEWOOD 1971

SEIJI OZAWA, GUNTHER SCHULLER *Artistic Directors*

LEONARD BERNSTEIN *Advisor*

Sunday August 22 1971 at 2.30 pm

BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

SEIJI OZAWA *conductor*

BERLIOZ 'La damnation de Faust', légende dramatique,
op. 24

PART ONE

A plain in Hungary
Dance of the peasants
Another part of the plain

PART TWO

In the north of Germany
Faust and Mephistopheles
Auerbach's cellar in Leipzig
Woods and meadow on the banks of the Elbe
Chorus of soldiers and students marching toward
the town

intermission

PART THREE

Evening, in Marguerite's chamber
Mephistopheles, Faust
Marguerite, Faust (hidden)
A square before Marguerite's house
Marguerite's room (Duet)
Faust, Marguerite, Mephistopheles and Chorus

PART FOUR

Marguerite's room (Romance)
Forests and caves (Invocation to nature)
Mephistopheles, Faust
Plains, mountains, valleys (The ride to the abyss)
Pandemonium; Epilogue (on Earth)
(A voice on earth)
In Heaven; The Apotheosis of Marguerite

Marguerite	LOIS MARSHALL <i>soprano</i>
Faust	JOHN ALEXANDER <i>tenor</i>
Mephistopheles	EZIO FLAGELLO <i>baritone</i>
Brander	SAVERIO BARBIERI <i>bass</i>
An earthly voice	DAVID CUMBERLAND
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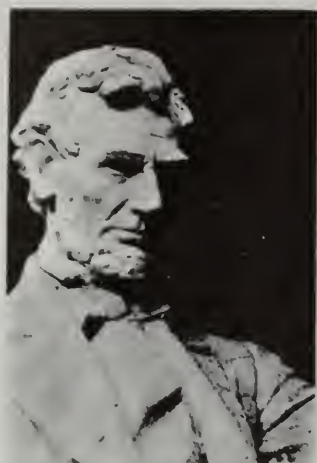
The program note for this afternoon's concert begins on page 26

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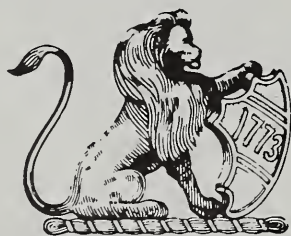
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Program notes for Friday August 20

SERGEY PROKOFIEV 1891-1953

Suite from 'Romeo and Juliet' op. 64

Program note by Donald T. Gammons

It is often said that the external circumstances of a composer's life have little bearing on the creative periods of his career. Whether a person writes in Paris, in New York, or elsewhere would seem to make little difference to his sense of musical aesthetics. However, it does seem that in the case of Prokofiev, an abrupt change occurred when he returned from his long visit in Paris to his native Russia, where, in 1935, he became a Soviet citizen. In Paris, much of his music was full of a certain amount of grotesqueness and sarcasm, with bitterly dissonant harmonies. When he returned to Russia, whether influenced by party lines or not, he seems to have sought for a much simpler and more lyrical mode of musical expression. This was already evident in the music for *Lieutenant Kije* and in the music for *Egyptian nights*, which was a concoction drawn from Shaw's *Caesar and Cleopatra*, Pushkin's *Egyptian nights* and Shakespeare's *Antony and Cleopatra*. Already Prokofiev was acquainted with several of the Shakesperian dramas. At this very time *Romeo and Juliet*, *Hamlet*, *Othello* and *King Lear* had been given in the Soviet theatres. It was therefore with a great deal of excitement that Prokofiev received a suggestion from the Leningrad Theatre of Opera and Ballet that he write a ballet on the theme of Shakespeare's *Romeo and Juliet*. In the spring of 1935 he spent many hours with the director Radlov, carefully working out the scenario of the future ballet.

'When I am asked to write music for a ballet or film, I rarely consent immediately, even if I know the text of the work, for it takes me from five to ten days to "see" it, that is, to visualize the characters, their emotions, and their actions in terms of music.' This was written by Prokofiev himself in 1936.

When the ballet was completed, it was not accepted for production immediately. The dancers found the rhythms intricate, and those who heard the music seemed to be dismayed. One listener remarked, 'there is no tale of greater woe than Prokofiev's music for *Romeo*'. Because of the failure to produce the work as a ballet at that time, Prokofiev arranged two suites for orchestra from the music, as well as a set of ten pieces for piano based on the same text. In 1945 he was to produce a third suite which incorporated music not heard in the previous two. The first two suites were heard before the full stage production of the ballet, which took place in Brno in Czechoslovakia in 1938. The first performance in Russia was given on January 11 1940 by the Kirov Ballet in Leningrad, with Ulanova dancing the role of Juliet.

For some people the idea of presenting Shakespeare's tragedy on the ballet stage seems blasphemous; it would seem to be impossible to express the many psychological nuances, the entire range of feelings expressed in the tragedy, without the power of the poetic word. In fact, although there had been earlier attempts at ballet based on Shakesperian dramas, none of them had been successful. One of the most recent was by the English composer Constant Lambert, who wrote a ballet in the 1920s. However, in the hands of Prokofiev, the work becomes a true masterpiece. He delineates with great skill the various characters in the tragedy. The music for Juliet depicts the young girl, at first simple, and then, stirred by her love for Romeo, deeply passionate. The music for Friar Laurence has a certain nobility, and that of Romeo varies from the early romantic yearning to the ardent passion of a lover. Nor was Prokofiev unaware of the comic elements which are apparent in the nurse, or the gay ebullience of Mercutio. Behind the major figures Prokofiev senses and depicts the enmity between the Montagues and the Capulets. The ballet follows the drama quite closely, with almost no inserted illustrative dance numbers. Actually, the only set dances in the entire score are the street dances in the first and second acts, the ballroom dance in the first act, and the 'Dance of the young girls with the lilies' in the last act.

Some years ago Prokofiev said in reply to criticisms, that in *Romeo and Juliet* he had 'taken special pains to achieve a simplicity which will, I

hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine, I shall be very sorry; but I feel sure that they will sooner or later.'

For today's performance Seiji Ozawa has chosen four movements from the second suite and one from the first.

Suites from Romeo and Juliet have been recorded by the Boston Symphony Orchestra for RCA. Charles Munch and Erich Leinsdorf are the conductors.

SERGEY PROKOFIEV

Piano concerto no. 2 in G minor op. 16

Program note by John N. Burk

In 1913, Sergey Prokofiev, still a student at the St Petersburg Conservatory, caused considerable commotion in musical circles by performing his Second concerto at Pavlovsk. His First concerto heard the year before had warned conservative listeners to expect from the brilliant young pianist (there was no denying his ability as a performer) an unbridled onslaught upon traditional harmony. The Second concerto sounded even bolder than the First. The critics of St Petersburg must have considered the composer as newsworthy, if only from the point of view of scandal, for they seemed to have been present in Pavlovsk in force. Almost unanimously they attacked him. 'The debut of this cubist and futurist,' said the reviewer in the *Petersburgskaya Gazeta*, 'has aroused universal interest. Already in the train to Pavlovsk one heard on all sides "Prokofiev, Prokofiev, Prokofiev". A new piano star! On the platform appears a lad with the face of a student from the Peterschule [a fashionable school]. He takes his seat at the piano and appears to be either dusting off the keys, or trying out notes with a sharp, dry touch. The audience does not know what to make of it. Some indignant murmurs are audible. One couple gets up and runs toward the exit. "Such music is enough to drive you crazy!" is the general comment. The hall empties. The young artist ends his concerto with a relentlessly discordant combination of brassy. The audience is scandalized. The majority hisses. With a mocking bow Prokofiev resumes his seat and plays an encore. The audience flees, with exclamations of: "To the devil with all this futurist music! We came here for enjoyment. The cats on our roof make better music than this!"' Other Petersburg critics spoke of 'a babble of insane sounds', a 'musical mess'. A lone voice was that of V. G. Karatygin who reported, 'The fact that the public hissed means nothing. Ten years from now it will atone for last night's catcalls by unanimous applause for this new composer.'

Unless the revision of 1923 is radically different from the original version, which is unlikely, it is hard to recognize the Concerto in the epithets which were hurled at it by the early critics. The 'babble of insane sounds' is in reality a clear, lightly scored and delicately wrought piece, mostly in elementary common time, with an elementary bass and a lyric piano part, varied by pianistic embellishment. What apparently disturbed its hidebound hearers were the then unaccustomed melodic skips and occasional untraditional harmonies, the very characteristics which were later found to be fresh, piquant, and often entirely charming, the exclusive outcome of this composer's special fantasy in lyricism.

The Concerto begins quietly and elegantly, the solo part lightly, but colorfully supported. Here, and throughout, the pianist's aim must be the utmost crispness and delicacy of touch. There is a middle section with a melody which could have been written by none other than the destined composer of the March from *The love for three oranges*. A part for the soloist unaccompanied is not a cadenza but a continuation of the development. This leads to a climax by the full orchestra and a pianissimo close by the pianist, as if to assure us that this is after all no concerto in the grand style.

The Scherzo is a swift moto perpetuo for the soloist, in breathless and unbroken sixteenths by the two hands in octave unison.

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The Intermezzo opens on a theme with a flavor of the Scythian demons or the *Suggestions diaboliques*. A repeated bass theme with varying embellishment of delicate piano figures approximates a passacaglia.

The Finale at last injects into the Concerto a more traditional bravura. The pianist has still the commanding part, a dramatic 'cadenza' carrying on the development, as in the first movement, and building to a now expectedly brilliant close.

The emergent young man was impossible to ignore. The several piano pieces he had written were violently challenging; the First concerto had been labelled by one critic as 'football music' presumably on account of the way the harmony was kicked around. When Prokofiev brought forth his *Scythian suite* (1916) with its piquant barbarism and *Sept, ils sont sept* (1917) which was even more primitive, Prokofiev began to be called an 'enfant terrible', as if he either enjoyed shocking staid people or used violence for the purpose of attracting attention to himself. He became a topic and was compared to the cubists, although he had no very special interest in that school of painting. These were the critics who tended to lump into one category all new ways which they could not comprehend. Any resemblance between Prokofiev's early music and the work of the cubists or futurists lay in an impulse to break up conventional lines and express himself boldly and vividly. The comparison was just about as nebulous as the linking of Debussy with the French impressionist poets.

Prokofiev then came under the disapproval of such conservatives as Glazunov, the director of the Conservatory where he was studying. When he competed for the first prize, Glazunov was opposed, and was outvoted. Prokofiev won the award, but as pianist, not as composer. Medtner made the unintentionally revealing remark: 'If that is music, I am no musician.' But Prokofiev had his champions, such as the composer Miaskovsky, who was his friend for life, and Igor Glebov (Boris Asafyev), the critic. This outraged attitude toward Prokofiev as a sort of mischievous imp of music, knocking over the block houses of tradition for the clatter they would make, reads strangely in a later day. It would seem in the light of his full-rounded development that the youthful Prokofiev, an artist in whom vitality, fantasy, and skill were already abundant, was merely following out his own ideas to his own ends — ventures always arresting towards ends not always attained. When he was mocking or sharply satirical it was the music and the subject, not the audience, which made him so. The matured composer remained bluntly uncompromising. That he became less experimental is in the nature of growth. The independent spirit of Prokofiev at that time, to which some so strenuously objected — if they noticed him at all — was eventually recognized as something far sturdier, far deeper, than the irresponsible obstreperousness of which he was once accused. He would at any time give a bludgeoning passage to a full orchestra when he saw fit. While he was always ready to compose descriptive music for the stage or film, he became increasingly symphonic and serious in his aims, particularly from the time of the Fifth symphony.

The Boston Symphony Orchestra has recorded two performances of the Second Piano concerto for RCA. John Browning is soloist with Erich Leinsdorf conducting the first; Nicole Henriot-Schweitzer plays the second with Charles Munch the conductor.

HECTOR BERLIOZ 1803-1869

Love scene from the dramatic symphony 'Roméo et Juliette' op. 17
Program note by John N. Burk

A few years ago, when the music of Berlioz was still a more controversial topic than it is now, certain bad words were applied to him, and one of them was 'theatricality'. To call music theatrical is to say that it is a play for vivid momentary effect, trickery of the stage rather than a fully considered expression of the author's intent. As there is nothing necessarily insincere about stage trickery, from Aeschylus or Shakespeare to Eugene O'Neill or Tennessee Williams, so there is nothing

reprehensible about the composer who more successfully than anyone else has applied the flavor of the theatre to music itself.

An odd thing about Berlioz's instinct for the theatre was that it never enabled him to write a really successful opera. His *Benvenuto Cellini*, or *The Trojans* or *Beatrice and Benedick*, for all the beauty of music they contain, have never found a fixed place in operatic repertory. Opera is a world of its own, a spectacle of a particular sort. Berlioz's ranging imagination was cramped by the limitations, the paraphernalia of the visual stage. His focal point was his orchestra. In his orchestra only he was the supreme master, and it was there that he could produce unprecedented dramatic effects, 'theatrical' if you will, of extraordinary vividness. When Dido and Aeneas find their cave in the midst of a thunderstorm, when Aeneas is visited by the ghosts of the past heroes of Troy, the effect within the orchestra is electrifying, while any adequate stage visualization is impossible. *The damnation of Faust* has been attempted as a stage presentation, but to see Mephistopheles in red tights, his aerial sylphs as a stage chorus trailing gauze, any attempt to show the devil's lightning transformations or the ride to hell, is to drag down a music of incredible magic into clumsy ineptitude. Goethe is lost in the *melée*. So too with Shakespeare. Opera plays havoc with great poetry. Operas on *Romeo and Juliet* have had certain merits as opera but, unlike the Berlioz Dramatic Symphony, they have none as Shakespeare.

Berlioz's instincts were too sound to attempt any such thing with *Romeo and Juliet*. Unlike those composers who have chosen the subject merely as a convenient vehicle, he revered Shakespeare as a god, and the tragedy of the lovers had become for him an obsession. He well knew that the great moments of the play which could be transfigured in music must be given to the orchestra alone. The voices are used only to explain in advance. The clash of the two factions, the instantaneous wit of Mercutio, the incandescent fervor of the lovers, steeped in the romantic melancholy of their destiny—in these surpassing scenes the composer very rightly makes use of musical superlatives. If the scherzo is as insubstantial as Queen Mab herself, if the love scene is almost unbearably intense, the ball scene an orgy of rhythmic splendor, who would wish to tone them down? It was in Berlioz's character to vivify sentiment to the utmost. Surprises, dynamic contrasts, alternations of excitation and repose, weird colors, these were his natural speech, a speech of the theatre transferred into the orchestra. He belonged to a period of extravagance, paralleled by Delacroix or Hugo in the pictorial and literary arts, by Wagner in the operatic field, but approached by no other in the purely orchestral medium. There was only one Berlioz in his epoch, and no other epoch could have produced him.

'If you ask me which of my works I prefer,' wrote Berlioz in 1858, 'my answer is that of most artists: the love scene in "*Romeo and Juliet*".' The 'scène d'amour' is proof that he could pour out his heart and use his skill most intensely, most completely with only the orchestra, just as Wagner reached his supreme moments in the orchestra when his singers were silent. The scene begins with the muted strings: expressive voices of the violas, horn and cellos stand out in music of increasing ardor and richness. A recitative passage from the solo cello suggests the voice of Romeo. The movement dies away at last and ends upon a pizzicato chord.

Charles Munch conducted the Boston Symphony Orchestra in a complete performance of *Roméo et Juliette* for RCA records.

PETER ILYICH TCHAIKOVSKY 1840-1893

'Romeo and Juliet', overture-fantasy after Shakespeare

Program note by James Lyons

In a dear distant day before campuses became politicized and student protest endemic, when 'town-and-gown' implied peaceful co-existence with only occasional high jinks, many a plangent collegiate voice was



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raised in close harmony to these lines in the *Glee club* song by Fred Newton Scott (1860-1931):

I am the hero of this little tale;
I'm Romeo, Romeo.
I am that sadly susceptible male. . .

With or without apologies for the inelegance of this lyric, Tchaikovsky's *Romeo and Juliet* would be less comprehensible in any other perspective.

Not, of course, that Peter Ilyich actually encountered the Scott doggerel. Even granted that such dubious verse could have been written by a child, presumably it was not yet perpetrated and in any case it was not yet published when Tchaikovsky composed his 'overture-fantasy' in the autumn of 1869. The point is rather how very similarly Tchaikovsky identified with Shakespeare's hapless swain. That inference may be argued — as history always is — but on all the supporting evidence its validity cannot be called into question. Beyond any reasonable doubt Tchaikovsky in his thirtieth year could have said of himself, like Romeo in the *Glee club* song, 'Scarce did a lover e'er do as I did. . .'

To be sure, the primary extramusical connotations of *Romeo and Juliet* are an irrevocable part of every listener's identification with the Shakespearean prototype (and its by-products down to *West side* story). But the background of Tchaikovsky's score does include something extra: the only woman who ever precipitated him into a catharsis of heterosexual love.

Perhaps significantly, she was not Russian but French. Her name was Désirée Artôt. She was a soprano, and from all reports an extremely gifted one. The dependable Hermann Laroche reflected the consensus when he wrote of her: 'It is not too much to say that in the entire realm of music, through the entire gamut of lyric emotion, there was no idea or form of which this admirable artist was unable to give a poetic account.' Tchaikovsky had been enchanted by Artôt's Desdemona (with a touring Italian company) at the Bolshoi. Shortly thereafter, thanks initially to prodding from Anton Rubinstein, he overcame his shyness long enough to pay her a call. They hit it off from the first, and from then forward he was seeing her daily.

Less than four months after that *Otello*, the die seemed to be cast: on New Year's Day, 1869, Tchaikovsky informed his father that 'if nothing prevents it, our wedding will take place this summer.' The 'if' was, however, no small consideration. In the same letter he confessed misgivings over Mlle Artôt's plan to continue her career, marriage or not: 'On the one hand I love her, heart and soul, feel that I cannot exist without her any longer; on the other hand, cool common sense tells me to weigh more carefully the misfortunes with which my friends threaten me. . . They insist that if I marry a famous singer I shall play the pitiful role of "his wife's husband"; that I shall live at her expense and follow her about Europe; and finally that I shall lose all chances for work, so that when my first love has cooled I shall have nothing but disillusionment and depression. The risk of such a catastrophe might be avoided if she would agree to abandon the stage and live in Russia. . . we have agreed that I am to visit her this summer at her country place (outside Paris), when our fate will be decided.'

Their fate would be decided well before that, as it turned out — and unfortunately not by Tchaikovsky.

In detailing this affair most of the biographers are at a loss to 'explain' what they apparently perceive as behavior unbecoming to a homosexual. The exception as usual is Herbert Weinstock, who resolves the dilemma in a sentence: it may be assumed that Peter Ilyich was in love, he observes, 'but with the dazzling artist Désirée Artôt rather than with the woman herself'. Be that as it may, the truth is that we will never know how the romance *might* have developed because Tchaikovsky's intentions were thwarted by a Spanish baritone in Warsaw (whither the peregrinating opera troupe had proceeded from Moscow). Early in February the composer was devastated by the news that Artôt had become the bride of one Mariano Padilla y Ramos. So that was that. But even by the following December, while he was finishing *Romeo and Juliet*, Tchaikovsky by no means had recovered from his rejection. Artôt that month returned to the Bolshoi to sing Marguerite in *Faust*. The forlorn composer did not fail to attend. We are told that 'he sat rigid in his seat throughout

the performance, opera glasses to his eyes, tears running down his cheeks'.

Diagnosis from a distance is a perilous business, even when it can be done in the safety of *ex post facto* hindsight. Still, it seems not unreasonable to conjecture that Artôt's spurning him for another man merely confirmed, in the composer's heart of hearts, a conviction of masculine inadequacy that already had troubled Tchaikovsky and now would possess him. A competent psychoanalyst could have been very helpful just then — but therapy also might have prevented the composer from sublimating his mortification in such eloquent expressions as *Romeo and Juliet*.

Listeners disinclined to Freudian notions may take refuge in the view perhaps best stated by Alfred Frankenstein:

'Tchaikovsky's father died peacefully of natural causes and still his son was able to write a *Hamlet*; there is a difference between a symphonic poem and a diary, and the events of the day may sometimes be conditioned by the writing of the music rather than the other way around.'

Whatever the true clinical picture, Tchaikovsky would not again give his love to a woman. (Eight years later he did, in fact, marry one; but this union was to collapse without consummation after forty-eight ghastly hours that drove the composer to an almost-successful attempt at suicide.) And it remains an open question to what extent *Romeo and Juliet* represents a return on Tchaikovsky's enormous emotional investment in Désirée Artôt. That there is nevertheless some meaningful correlation would seem to be quite beyond argument.

In all objectivity it needs to be mentioned that the specific impetus for this music came from Mily Balakirev, who had himself composed an overture to *King Lear* and who had then decided that the Shakespeare of *Romeo and Juliet* would be particularly amenable to Tchaikovskyan sensibilities. Balakirev was right, though not necessarily for the reasons he had in mind. Peter Ilyich accepted the suggestion with alacrity — and to implement it he even put aside several projects then in progress, which may or may not be a commentary on the unrequited *affaire de coeur* with Désirée Artôt.

It should be noted also that the première of Tchaikovsky's *Romeo and Juliet* — at Moscow, Nicholas Rubinstein conducting, on March 16th 1870 — was not at all successful. The ever self-critical composer devoted much of that summer and fall to overhauling the score. The final version, thanks again to the elder Rubinstein, was brought out the following May by the prestigious German house of Böte und Bock. Even as revised, however, the work made its way slowly. (Balakirev, who had made a damned nuisance of himself during the period of composition, never could bring himself to express unqualified approval of what had been done with 'his' idea.) But happily the composer lived to see this 'overture-fantasy' securely ensconced in the international repertoire.

Although *Romeo and Juliet* as published is in pure sonata form, it does not invite formal analysis because so many of its programmatic implications are unmistakable. The quasi-ecclesiastical harmonies in the introductory pages patently depict the sympathetic ministrations of Friar Laurence. Furtive pizzicati and ominous timpani rolls clearly foretell the conflict to come. Soon we hear masses of tone rushing from opposite sides of the orchestra, as if to summon the forces of the feuding Montagues and Capulets. The ensuing love scene is unfolded with a pair of poignant melodies: one for each of the young lovers, as it were. These themes are interwoven with affecting melancholy, but the gently trembling ardor inevitably gives way to the animosity of the hostile households. Tensions mount. The strife assumes terrible proportions. At the height of this unreasonableness we are thematically reminded of the star-crossed couple, and this time the full passions of the orchestra are unleashed. After an overwhelming climax the cacophony abates, and the low strings testify that *Romeo and Juliet* are dead. There is a metamorphosis of the first love theme into a tender song of mourning. And then, as with the immortal play to which it alludes, the Tchaikovskyan drama is done.

The Boston Symphony Orchestra, conducted by Charles Munch, has recorded Romeo and Juliet for RCA.



DAYS IN THE ARTS

is a program of the Boston Symphony Orchestra designed to introduce Boston Public School children to the arts by using the cultural resources of Tanglewood and Berkshire County. Thirty fifth- and sixth-graders come each week to spend four days meeting with professionals and students and attending various performances on the grounds of Tanglewood, at Jacob's Pillow Dance Festival, and at the Williamstown Summer Theatre. The children also enjoy the natural resources of the Berkshires through swimming, hiking, and visiting the Pleasant Valley Sanctuary, but the emphasis is on the arts.

The program is made possible by a grant from the Frederick J. Kennedy Memorial Foundation and by the co-operation of the artists and artists-in-training who volunteer their time and talent. Members of the Boston Symphony Orchestra and students of the Berkshire Music Center demonstrate their instruments, dancers give a special introductory workshop in classical and modern technique, and young actors, after an extensive tour of the Theatre, instruct the children in theatre games.

Days in the Arts is an attempt to give the participating children a pleasant initiation into the world of music, dance, and drama. It is through the arts that a child can build a bridge from his imagination to reality. If he learns to cross that bridge with ease, perhaps the beauty he creates in the imaginary world will remain in the real world he helps to create when he is an adult.

Program notes for Saturday August 21

JOHANN CHRISTIAN BACH 1735-1782

Symphony for double orchestra in E flat op. 18 no.1

Program note by Andrew Raeburn

In 1781 or thereabouts, you could have bought from the house of William Forster, a London music publisher, a new volume whose title page read as follows:

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Grand Overtures
three for a single & three for a
Double Orchestre
for
Violins, Hautboys, Flutes,
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composed by
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The E flat Symphony for double orchestra appears first in the volume. Probably written a few years before publication, it shows the work of the 'English' Bach at its most mature. The first of the two orchestras consists of two oboes, two bassoons, two horns and strings; the second of two flutes and strings. It is probable that performances in Bach's day would have also required at least one harpsichord. The first movement begins with a theme extraordinarily reminiscent of the opening of Mozart's *Haffner* symphony, a work dating from 1782. As Nicolas Slonimsky has written, 'the musical momentum is kept up, with new musical material, also intimately Mozartean in style, forming spirited episodes.'

In the *Andante* the two orchestras play what is basically the same delightful theme, but in contrasting triple and duple rhythm. The movement proceeds sometimes antiphonally, sometimes with the two bands playing simultaneously. The final movement is a *Gigue* in which Bach gradually builds up the sound until the symphony ends in a blaze of jollity.

The titles 'Symphony' and 'Overture' are more or less interchangeable in reference to the 'English' Bach's music. He wrote most of his works in this form as overtures to his operas, but, unlike Gluck, felt no compulsion to relate the introductory music to that of the drama itself. Like Handel's *Concerti grossi*, which were originally written as entr'actes during oratorio performances, Bach's overtures stand as coherent entities by themselves.

Present day opera audiences would be shocked by the behavior of their eighteenth century predecessors. Throughout the performance the world of fashion would drift in and out of the auditorium, chattering away with little concern for the events unfolding on stage. As often as not, there would be a game or two of cards taking place in the boxes. The music of the overtures no doubt suffered worst of all, and it is little wonder that composers wrote them with performances in the concert room also in mind.

Johann Christian Bach, the youngest son of Johann Sebastian, was brought up in Leipzig until the death of his father in 1750. He then moved to Berlin, where he lived and studied with his half-brother Carl Philipp Emanuel, then, at about the time of the outbreak of the Seven Years War, traveled to Italy, where he established his reputation

as a composer and keyboard virtuoso. He was invited to England in 1762, and was to spend most of his remaining years in London. His talents were immediately recognized when his score to Bottarelli's *'Orione, o sia Diana Vendicata'* was heard at the King's Theatre in February the following year. Charles Burney, the indispensable chronicler of the period, wrote of *Orione*: 'Every judge of music perceived the emanations of genius throughout the whole performance.' King George III and Queen Charlotte attended both the première and the second performance, and before long Bach was engaged as the Queen's music master.

In 1764 Bach and his fellow-countryman Carl Friedrich Abel launched the first of their 'Bach-Abel' concerts, which were to continue a feature of London's musical life for nearly twenty years. Bach died unexpectedly on New Year's Day 1782, leaving debts to his widow of £4000. To the world he left thirteen operas, several English and Italian secular cantatas, a quantity of church music and chamber music, the latter including twenty-nine quartets and thirty-four trios. There were thirty-five solo sonatas for clavier, ten sonatas for four hands and other keyboard music. Among the instrumental music were sixteen military marches for winds, thirty-seven clavier concertos, thirty-one *sinfonie concertante*, and forty-nine symphonies. Performances today are rare, but it is heartening to know that a reasonable quantity of Bach's music is available on phonograph records.

In an article which appeared in the *Daily Telegraph* of London in 1935, marking the two hundredth anniversary of the composer's birth, Alfred Einstein wrote: 'While it was Wilhelm Friedemann's bad luck to fall between the stools of elegance and learning, and while Philipp Emanuel seems to have worked only to show the way to Haydn and Beethoven, Johann Christian had the good fortune to mingle and merge in his art the twilight of the rococo and the dawn of the new age of humanity.

'He was one of those harmonious natures like Mozart, whom as a child-prodigy it was his pleasure to indulge and extol, and to whom he gave that key with which Mozart was to discover his own inner self. Without Johann Christian, Mozart would never have become him we know and love. But Johann Christian has his own personality, independent of Mozart. He stands to Mozart rather as Perugino to Raphael, or Buxtehude to Bach.'

CARL NIELSEN 1865-1931

Symphony no. 5 op. 50

Program note by Klaus G. Roy

The history of music is not a set of facts engraved in stone. It is a living, fluid, changing organism, and one that often grows in unpredictable ways. What we may consider a 'fact' in assessing the stature of a man's work may turn out to have been a mirage; and without detracting in any way from the position of certain masters, light may suddenly fall on another who had been standing in the shadow. The four most remarkable re-discoveries of the last few decades may be the music of Charles Ives, the American (1874-1954), Leoš Janáček, the Czechoslovak (1854-1928), Ferruccio Busoni, the Italo-German (1866-1924), and Carl Nielsen, the Dane (1865-1931).

The position of these men is far from permanent, and their contribution yet to be fully understood. The orchestras of virtually all major cities are more and more devoting themselves to Nielsen's music, and the

Klaus G. Roy, formerly a resident of Boston, has been Director of Publications and Program Book Editor of the Cleveland Orchestra since 1958. A graduate in music of Boston University and Harvard University, he has been active for twenty years as composer, critic, teacher, librarian and lecturer. His note is reprinted by kind permission of the Cleveland Orchestra.



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centenary of his birth in 1965 was the occasion for many performances. The Fifth symphony was the first work of his to be performed by the Boston Symphony Orchestra. Erich Leinsdorf introduced the *Sinfonia semplice* (no. 6) to Symphony audiences in 1965, and the Flute concerto in 1967; Henry Lewis conducted the Orchestra's first performances of the *Sinfonia expansiva* (no. 3) in 1969.

Incredible discrepancies of biography and reference are being rectified; no longer will it be possible, as was done in a fairly recent encyclopedia, to award eight pages of space to Jean Sibelius and eight lines to Carl Nielsen. While the careers of these two Scandinavian masters is roughly parallel, their music is quite different; it would go too far at this point to demonstrate this; students and interested listeners may refer to David Hall's exceptionally discerning article on both composers in the September 1965 issue of *Hi Fi/Stereo Review*.

Of Carl Nielsen's six symphonies, four have sub-titles. The First of 1892-1894 is merely marked 'in G minor'. The Second of 1902 is called 'The four temperaments'. The Third of 1912 is the 'Sinfonia espansiva'. The Fourth of 1915-1916 is called 'The inextinguishable', and the Sixth of 1925 is named 'Sinfonia semplice'. It is strange, in a way, that the Fifth of 1922, which continues and artistically intensifies the grim war-time spirit of the Fourth, has no title; Nielsen may well have felt that the emotional intent of the work was quite vivid enough. In the comments by Erik Tuxen printed below, the 'human' implications of the music are clearly outlined.

'This symphony is a perfect example of Carl Nielsen's symphonic art at its best. It consists of two highly contrasting movements. In his original score the composer has characterized these two movements as expressions for "the dim, latent powers" and "the patent powers", in other words it is the vegetative and the active mode of life which are here set into opposition to one another in the abstract language of music.

'The spiritual content of the work must be seen against the background of the doubt, anxiety and unrest that seized the minds of people after the First World War. Through its entire evolution, from a quiet simple interval movement to the most violent eruptions, the first movement is borne by a peculiar cosmic notion of life. One perceives a gigantic fight between the principles of good and evil, the latter especially being characterized by the snarling and persistent attempts of the snare drum to disturb and tear the melodic structure. The victory of light over the powers of darkness heralded already at the end of the first movement is completed in the second, with its manful belief in will and vitality in all their manifestations.'

Several observations may be added to this commentary by Mr Tuxen. Conflict, and its resolution, are the particular province of drama—whether musical or theatrical. If Nielsen indeed meant to symbolize the forces of good and evil locked in struggle, one might also take them more 'abstractly' as the symbols of right and wrong, pleasant and unpleasant, and so forth. Or one could regard them in a more literal way, as the continuing opposition of peace and war. The composer's particular triumph in this work, one might say, was his ability to present those contrasts not only in alternation, but as they really occur in life: simultaneously. The way in which the songful 'peace' theme is, so to speak, 'interfered' with by the obsessive bolero of 'fear' (high woodwinds) and 'war' (the snare drum), and how Nielsen uses the power of clashing tonalities and 'dissonant' intervals to intensify his textures, is something that in Western music we find only rarely: in the music of the later Mahler, and in Charles Ives (recall, for example, *The unanswered question*).

It comes as a surprise to many to hear such music emanating from the calm and verdant country of Denmark. But as one looks below the surface, one discovers that such artists as Hans Christian Andersen were far from contented—either in their work or their lives. (And what of those other Scandinavians—Ibsen, Strindberg, Ingmar Bergman, and the Dag Hammarskjöld who could write *Markings*?) In Andersen's stories, as in Nielsen's music, there is often something demonic, grim, frightening. The composer himself once said that he wanted to protest against the typical Danish soft smoothing-over: 'I want stronger rhythms and more advanced harmony.' Thus we have yet another element

of conflict: that of the artist with his society, the necessary rebellion of the creative thinker against the complacency of his compatriots. It is not surprising to learn that when the work was first heard in Stockholm, in 1924, 'people fled out of the hall, appalled and enraged by the dinning side drum and the cacophonous effects in the first movement'. Those who did so, of course, could not discover the overall spiritual plan of the work, which Nielsen's biographer Robert Simpson has summarized as 'Man's conflict, in which his progressive, constructive instincts are at war with other elements (also human) that confront him with indifference or downright hostility. Nielsen found he could best reflect this drama in a two-movement work, the first movement to contain the crux of the conflict itself, and the second to be a finale that would rise out of the ashes in a great fount of regenerative energy. Even this finale is not to be free of difficulties, but it is to prove irresistible in the end.' Shall man prevail? Nielsen says Yes.

PETER ILYICH TCHAIKOVSKY

Piano concerto no. 1 in B flat minor op. 23

Program note by John N. Burk

It is a curious fact that Tchaikovsky's two famous concertos, concertos which yield to none in popularity today, were met with downright rejection when first examined by the virtuosos to whom the composer submitted them for an opinion. The Violin concerto was declared unplayable by Leopold Auer and thus given a reputation which had to be lived down. The Piano concerto fared no better when it was first tried out by Nicholas Rubinstein in 1874 in an empty classroom of the Moscow Conservatory. Rubinstein was the Director, a famous pianist like his brother Anton, and Tchaikovsky's close friend.

When the composer had finished, Rubinstein burst into a storm of invective, tearing the work to pieces in every part. Tchaikovsky was wounded to the quick. His letters on the subject show not so much the anger of an outraged artist as dismay at the tone of what seemed to him hard dislike from one he had deeply loved.

Tchaikovsky, on breaking with Rubinstein, struck his name from the score, and inscribed in its place that of Hans von Bülow, whom he had not yet met but who, according to their mutual friend Klindworth, had been enthusiastically making known his piano pieces. Bülow warmly embraced this opportunity to play the Concerto as a new gospel from Russia, and wrote to Tchaikovsky, in acknowledgement of the dedication, phrases which stand in grotesque contrast to the reported phrases of Rubinstein: 'The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clarity and the unity of the work. The form is so mature, ripe, distinguished in style, intention and labor being everywhere concealed. I would weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer and those who are destined to enjoy it.'

When the Concerto was first performed by Bülow with B. J. Lang conducting, the program of the concert in Music Hall, Boston, carried this announcement:

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in London, Tchaikovsky conducting, by Siloti in Prague, Sauer in Dresden, Rummel in Brussels. Nicholas Rubinstein graciously admitted his mistake (having indeed no alternative), and patched a strained friendship. Meanwhile the glory which had gone to others continued with others.

The concerto opens with an introduction of 106 measures, disclosing an extended melodic theme which is not to reappear. The principal body of the first movement has as its first theme a striking rhythmical melody and a second theme which is introduced by the winds, *poco meno mosso*. Both themes are extensively developed. The first of these themes is a tune which Tchaikovsky heard sung by a blind beggar at Kamenko. 'It is curious,' he wrote to his benefactress Mme von Meck, May 21 1879, 'that in Little Russia every blind beggar sings exactly the same tune with the same refrain. I have used part of this refrain in my Pianoforte concerto.' The second movement brings forth another unforgettable tune and makes the most of it. There is a second theme, and after the recurrence of the first a prestissimo, a waltz-like episode upon a theme which Tchaikovsky acknowledged as not his own. His brother Modeste has pointed out that this was a French *chansonnette*, 'Il faut s'amuser, danser, et rire', which the twins were accustomed to sing 'in remembrance of a certain charming singer'. This would surely have been Désirée Artôt, the operatic soprano with whom Tchaikovsky was once deeply infatuated. There is a reprise of the first portion. The Finale is based upon a rapid tune of folk-dance character with a contrasting second subject.

There are two recordings by the Boston Symphony Orchestra available of the Piano concerto no. 1. Artur Rubinstein is soloist in the first, Misha Dichter in the second; Erich Leinsdorf conducts both performances.

Program notes for Sunday August 22

HECTOR BERLIOZ 1803-1869

La damnation de Faust, légende dramatique, op. 24

Program note adapted from the notes of John N. Burk

Berlioz began to compose *The damnation of Faust* in 1845, and completed it the following year. It was first performed at the *Opéra-Comique* in Paris on December 8 1846. There were two further performances, but the work did not win general approval, and the composer was heavily burdened by the enormous expenses of mounting his piece. The scheme of this 'dramatic legend' had long been germinating in Berlioz's mind: in 1828 Gérard de Nerval's translation of Goethe's *Faust* was published, and the composer was inspired to set the play to music. *Eight scenes from Faust* appeared a year later, but it was not until another fifteen years had passed that Berlioz returned to the subject. The text he based on the translation of de Nerval, with additions by the poet A. Gandonnière. It should be stressed that Berlioz used Goethe only as a point of departure for his conception of the Faust legend. In the preface to the score he wrote (anonymously and in the third person):

'The title shows that this work is not based upon Goethe's *Faust*, which closes with the redemption of his hero.

'Berlioz has merely borrowed a few scenes which, fitting into his plan, proved irresistible by their potent beauty. Had he followed Goethe's conception, he would none the less have escaped the reproach, not unfrequently made with acrimony, of having mutilated a monument of genius.

'Besides, what poem of anything like the length of *Faust* will allow of its being set to music without considerable alterations being made, unless the author intended it to be sung. And of all dramatic poems extant, *Faust* is doubtless the one least adapted to form the subject for a musical composition. Alter this masterpiece as you will, the crime of "lèse-majesté" remains and merits reprobation.

'According to this then, musicians should not be permitted to choose famous poems as subjects for their compositions, and we should be without Mozart's *Don Juan*, to furnish the libretto of which Da Ponte gathered fragments from Molière's *Don Juan*; we should be denied the beauties of Mozart's *Figaro* (for the text of which Beaumarchais' comedy was not spared) as also those of Rossini's *Barber of Seville*. And what is Gluck's *Alceste* but a distorted paraphrase of Euripides' tragedy, or his *Iphigénie in Aulis*, for which the beautiful verses of Racine, (which could have been inserted in their entirety and unaltered as recitatives) were uselessly mutilated beyond recognition (in this case an indeed unpardonable act). And what about the numerous operas founded on Shakespeare's dramas; must we relinquish them; or condemn Spohr for having dared to produce a work also entitled *Faust* — with the names of Faust, Mephistopheles, Marguerite, and with a witches' scene in it, — which still in no way resembles Goethe's poem!

'It will now be an easy matter to meet the various objections raised regarding the libretto of *The damnation of Faust*.

'It has been asked by many why the author sends his hero to Hungary?

'The answer is simply because he wished to introduce a composition, the theme of which is Hungarian. This he does not hesitate to admit openly; and he would have sent him anywhere else, had any other musical motive induced him to do so. Did not Goethe himself, in his second part of *Faust* take his hero to Sparta into the palace of Menelaus?

'The story of Doctor Faust may be treated in ever so many ways: it is public property, and was dramatized long before Goethe's time; it had assumed most various forms in the literature of northern Europe ere Goethe chose it for the subject of his drama. Marlowe's *Faust* enjoyed a certain popularity, even celebrity in England, until it paled before the glory of no less a genius than Goethe and his work.

'As to the German verses which are sung in *The damnation of Faust*, in their present altered form, they must, it is true, offend German ears, just as the verses of Racine, uselessly mutilated as they are in Gluck's *Iphigénie*, must shock a French ear. We must, however bear in mind that the score of this work was composed to a French version translated in parts from the German, and that the earnest wish of the composer, expressed some time later, to submit his work to the musical authorities of Europe, rendered a translation into German from a translation necessary.

'Possibly these remarks will bear but little weight in the minds of those great men who are wont to take a deeper view into the innermost nature of things, and save us the trouble of proving that it is impossible to drain the Caspian Sea or to displace Mont Blanc. Still the author felt it to be his duty to offer this explanation, being accused of having departed from his principles of life in disregarding, even though indirectly, the veneration due to genius.'

The following is a synopsis of the plot.

PART ONE

A plain in Hungary
Dance of the peasants
Another part of the plain

The mood of the solitary Faust is at once depicted by the violas, Berlioz's favorite instrument to convey brooding melancholy (compare the opening of *Romeo and Juliet* or the whole of *Harold in Italy*). At this point, Faust delights in nature, but he is at odds with the simple, carefree life of country folk, which he beholds as they dance in a rollicking chorus, and the equally carefree life of soldiers on the march. The familiar Hungarian March (too familiar out of context) closes this part.

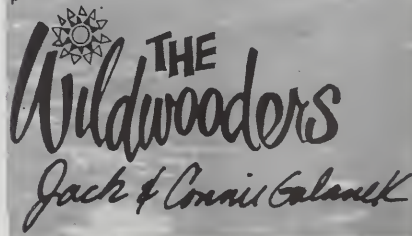
PART TWO

In the north of Germany
Faust and Mephistopheles
Auerbach's cellar in Leipzig
Woods and meadow on the banks of the Elbe
Chorus of soldiers and students marching toward the town



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The second part shows Faust in his study, weary of life and ready to drink poison, when a chorus singing an Easter Hymn stirs memories of his boyhood and stays his hand. Mephistopheles appears suddenly and as he makes himself known, tells his first lie — 'I am the spirit of life, the consoler.' He promises Faust the gamut of experience and delight. He transports him to Auerbach's cellar in Leipzig, where, after a group of students have sung a drinking song, Brander, one of the carousers, sings the *Song of the rat*. The chorus sacrilegiously adds a '*Requiescat in pace*' to the dead rat, the rat who lived on the fat of the land (specifically the kitchen), until, eating rat poison, he came to a violent end. At Brander's suggestion they sing a fugued 'Amen'. Berlioz wrote this note in his autograph score: 'If one is afraid of wounding the feelings of a pious audience, or an audience that admires scholastic fugues on the word "Amen", a cut of the following ten pages may be made.' Mephistopheles tops this with the *Song of the flea*, wherein this small creature, adopted by a king, was dressed in silks and pampered. He thereupon had his fill of the courtiers, who dared not scratch themselves. The student chorus joins in the refrain, but all this interests Faust not at all (nor did it in Goethe's text). Again the two take (instrumental) flight, this time to the banks of the Elbe, where Mephistopheles summons the sylphs to lull Faust to sleep and to conjure up before him the vision of Marguerite. As he sleeps, the 'Spirits of the air hover awhile around the slumbering Faust, then gradually disappear.' This is the ballet of the sylphs, which is often played separately and which cannot possibly convey its full effect without the peculiar charm of the music which leads up to it. Faust, awakened suddenly, is taken by Mephistopheles to find the Marguerite of his dreams. They follow groups of soldiers and students, who sing each their own songs separately and in combination — and Berlioz has been accused of being deficient in counterpoint!

PART THREE

Evening, in Marguerite's chamber

Mephistopheles, Faust

Marguerite, Faust (hidden)

A square before Marguerite's house

Marguerite's room (Duet)

Faust, Marguerite, Mephistopheles and Chorus

The scene is Marguerite's chamber, which is empty as Faust enters and contemplates it in rapturous anticipation. Mephistopheles appears and bids him hide, for Marguerite is coming. She prepares to retire, singing the modal and folk-like *The King of Thule*. She sings absently, without any thought of the expressive content of the verses, pausing between the last snatches of the old song as she braids her hair. Again Mephistopheles summons his minions, this time the will-o'-the-wisps (Goethe's *Irrlichter*; Berlioz's *Follets*), to put a charm upon the mind and the heart of the guileless country girl with a vision of Faust. Mephistopheles sings a serenade of mock warning about man's deceit of innocent femininity, while the Spirits of the Air join him, subsequently vanishing at his command (with a descending scale in the strings). There follows a love duet as the pair first encounter. Thus, Goethe's preliminaries of first acquaintance in Marguerite's garden are dispensed with — Berlioz has found the necessary contraction of the story with the help of the devil, whose machinations have speeded the affair with love before first sight. The duet becomes a trio as Mephistopheles comes in to warn them that the neighbors are about to find them out. The finale then becomes a general ensemble with the neighbors as a jeering chorus.

PART FOUR

Marguerite's room (Romance)

Forests and caves (Invocation to nature)

Mephistopheles, Faust

Plains, mountains, valleys (The ride to the abyss)

Pandemonium; Epilogue (on Earth)

In Heaven; The Apotheosis of Marguerite

The last part opens with Marguerite's heartbroken song of grief in the belief that she has been abandoned by her lover (Goethe's famous *Spinning song*, also set by Schubert). Before its close, a chorus of students is heard in the distance. There follows Faust's *Invocation to nature*. These two airs bring the characters of Marguerite and Faust, in turn, to their fullest emotional expression, for each is now swept on the current of a lover's passion. Thus the final part is the climax of intensity and all is to be capped by the precipitate ride which is to follow.

Mephistopheles appears and reveals that Marguerite has (unwittingly) poisoned her mother by the sleeping draught Faust had provided her with to facilitate their nightly meetings. Marguerite, he divulges, is in prison and sentenced to death. Faust, frantic, demands that Mephistopheles rescue her. Mephistopheles makes the condition that Faust first put his signature to a parchment, and this, under the pressure of his desperation, he quickly does. Now Mephistopheles, triumphant, summons up two black horses and upon them they gallop off. But their ride proves a final deception — they are headed not for Marguerite but for Hell itself. They pass a chorus of peasants intoning a *Sanctus*. The horses (and the music) slow up and stop for a moment. But Faust is impatient. The music quickens and gives a sense that their flight is mad as well as inexorable; they are at the last surrounded by the devils and the damned souls of Pandemonium who chant in unison. 'The language here put in the mouths of these spirits,' says a note, 'is that which, according to Swedenborg, is ordinarily spoken by the demons and the damned.' Yet the actual syllables are Berlioz's own.

After this scene of horror there is a moment of awed silence, and a voice 'on earth' announces that the deed has been accomplished. At last a chorus of angels welcome Marguerite, pardoned by the Almighty, into their celestial company.

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SEIJI OZAWA, Artistic Director of Tanglewood, made his first appearance with the Boston Symphony Orchestra during the 1964 Berkshire Festival. He has appeared with the Orchestra at Tanglewood, Boston and New York on many occasions since. Born in Hoten, Manchuria, in 1935, he graduated from the Toho School of Music in Tokyo, where he won first prizes in composition and conducting. He went to Europe in 1959 and won the first prize at the International Competition of conductors at Besançon; one of the judges was Charles Munch, who invited him to Tanglewood to be a conducting student. The following year Seiji Ozawa received the Koussevitzky Memorial Scholarship as the outstanding young conductor at the Berkshire Music Center. Appointed one of the New York Philharmonic's assistant conductors in 1961, he directed the orchestra in several concerts. The same summer he conducted twenty-five concerts in Japan with the NHK and Japanese Philharmonic Orchestras.

Since that time he has appeared extensively in Europe and America with many of the greatest orchestras, among them the London Symphony, the Concertgebouw, the Vienna Symphony, the Vienna State Opera, the Philadelphia, Chicago Symphony, San Francisco Symphony and Pittsburgh Symphony Orchestras.

At the end of the 1968-1969 season Seiji Ozawa resigned his post as Music Director of the Toronto Symphony, and devoted the following season to guest conducting. During the summer of 1969 he conducted opera for the first time, *Così fan tutte* at Salzburg, and was principal guest conductor of the Ravinia Festival. He opened the 1969-1970 season of the New York Philharmonic, and later was guest conductor with L'Orchestre de Paris, the Philadelphia and Cleveland Orchestras, and the Berlin Philharmonic. Seiji Ozawa became Music Director of the San Francisco Symphony last fall. He has made many recordings for RCA and Angel.

MICHAEL TILSON THOMAS, Associate Conductor of the Boston Symphony Orchestra, is the grandson of Boris and Bessie Thomashefsky, founders of the Yiddish Theatre in the United States. He

was born in Hollywood in 1944. Between the ages of fourteen and seventeen he studied piano with John Crown and Muriel Kerr, harpsichord with Alice Ehlers. He enrolled in the University of Southern California with advanced standing in 1962, and studied with Ingolf Dahl and John Crown. He was awarded the Alumni Prize as the outstanding student at the time of his graduation.

For four years Michael Tilson Thomas was conductor of the Young Musicians Foundation Debut Orchestra, a resident company of the Los Angeles Music Center. At the Monday Evening concerts he was conductor and piano soloist during this time in performances, many of them premières, by contemporary composers, including Igor Stravinsky, Pierre Boulez, Karlheinz Stockhausen, Lukas Foss and Ingolf Dahl. He has been pianist in the classes of Gregor Piatigorsky and has prepared the orchestra for the Heifetz-Piatigorsky concerts. During the 1966 Bayreuth Festival and Ojai Festival the following year, Michael Tilson Thomas was assistant conductor to Pierre Boulez. He was Conductor of the Ojai Festival in the summers of 1968 and 1969.

A conducting fellow of the Berkshire Music Center at Tanglewood during 1968, he conducted the première of Silverman's *Elephant steps*, and won the Koussevitzky Prize in conducting. During the 1968-1969 season he conducted youth concerts of the Los Angeles Philharmonic, and appeared as guest conductor with the Boston Philharmonia. He returned to Tanglewood in the summer of 1969 as a Fellow of the Berkshire Music Center, where he conducted the Berkshire Music Center Orchestra, and was much involved in the musical preparation of the Center's production of Berg's *Wozzeck*. Appointed Assistant Conductor of the Boston Symphony Orchestra at the beginning of the 1969-1970 season, he replaced William Steinberg at concerts in New York during the fall when Mr Steinberg became ill. Subsequently he conducted more than thirty of the Boston Symphony's concerts, and was appointed Associate Conductor of the Orchestra in the spring of last year. In May 1970 he made his London debut in concerts with the London Symphony. During the summer he conducted at the Ravinia Festival and at the Lincoln Center Festival in New York, as well as at Tanglewood. On the Boston Symphony Orchestra's recent tour to Europe he con-

ducted concerts in Wuppertal, Hanover, Frankfurt, Rome and Barcelona. He made his debut in Japan in May. While continuing as Associate Conductor of the Boston Symphony, Michael Tilson Thomas becomes Music Director of the Buffalo Philharmonic this fall.

Among Deutsche Grammophon's initial release of albums by the Boston Symphony is Mr Thomas' first recording with the Orchestra, *Three places in New England* by Charles Ives, and *Sun-treader* by Carl Ruggles. He also plays the piano for an album of chamber music by Debussy, the first record made for Deutsche Grammophon by the Boston Symphony Chamber Players. His recording of Tchaikovsky's Symphony no. 1 was released last spring.

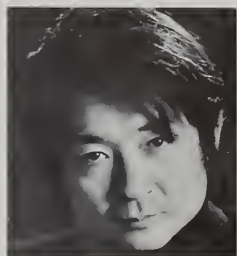
THE SOLOISTS

GARRICK OHLSSON, the first American prize winner of the Chopin International Competition in Warsaw, was born in White Plains, New York, twenty-four years ago. He began his piano studies at the age of eight with Thomas Lishman at the Westchester Conservatory of Music. Later he became the pupil of Sascha Gorodnitski at the Juilliard School and works at present with Olga Barabini. He also coached with Rosina Lhevinne at the Juilliard School. After winning the Chopin Competition he toured in Poland, then in the United States and was immediately engaged for performances with the Philadelphia and New York Philharmonic Orchestras. During the past season he has played in many parts of North America and Europe. This summer he appears at the Saratoga Festival, the Hollywood Bowl, Grant Park and Caramoor.

During the 1971-1972 season Garrick Ohlsson will play in London, Berlin, Vienna, Rome, Milan, Düsseldorf and Baden-Baden, and will appear with orchestras in San Francisco, Minneapolis, Buffalo, Houston, Toronto, Winnipeg and Oklahoma City. His first recordings, of works by Chopin, will be released next season by the Connoisseur Recording Society.

ALEXIS WEISSENBERG, who has appeared with the Boston Symphony in Boston, New York and here at Tanglewood on

SEIJI
OZAWA



MICHAEL
TILSON THOMAS



GARRICK
OHLSSON



ALEXIS
WEISSENBERG



several occasions during the last two years, was born in Sofia, Bulgaria. He studied in his native country, and in Israel, where he made his professional debut at the age of fourteen. After a tour to South Africa he came to the United States to attend the Juilliard School. He toured to Israel, Egypt, Turkey and South America, then returned to win the Leventritt Competition. He then made his debut with the New York Philharmonic and began the first of his concert tours throughout the country. He was also invited to appear with the Philadelphia Orchestra. During the following years he made annual tours of North and South America, Europe and the Near East.

Alexis Weissenberg has appeared since in all parts of the world, including tours to Japan and the Soviet Union. Among the major orchestras with which he has performed are the Berlin Philharmonic, the Vienna Philharmonic, the Chicago Symphony, the Cleveland, the Royal Philharmonic, the Royal Danish, the Israel Philharmonic, the Czech Philharmonic, the Japan Philharmonic, the Minnesota, the Pittsburgh Symphony, L'Orchestre de Paris, and the French National. His recordings are on the Angel and RCA labels.

LOIS MARSHALL, a native of Toronto, entered the Royal Conservatory at the age of twelve. In 1952 she won the Naumberg Award, and made a successful debut in New York. Soon afterwards she was chosen by Arturo Toscanini to sing the solo soprano part of Beethoven's *Missa solemnis* for concert and RCA recordings, and by Sir Thomas Beecham for his recording of Handel's *Solomon*. She made more albums in England with Sir Thomas, appeared on BBC radio and television, at the Eisteddfod in Wales, and with the Halle Orchestra conducted by Sir John Barbirolli. Lois Marshall made her German debut in Hamburg, then traveled to Australia. Since that time she has sung in many parts of the world in recital and with major orchestras. She has toured to the Soviet Union on five occasions. Her first appearance with the Boston Symphony took place in 1953 when she sang in performances of Brahms' *Ein deutsches Requiem*. Each year Lois Marshall tours the United States and Canada as soprano soloist of the Bach Aria Group. Her recordings are on the Angel, Seraphim and RCA labels.

JOHN ALEXANDER, who appeared most recently with the Boston Symphony at the 1970 Berkshire Festival in a performance of Britten's *Serenade for tenor, horn and strings*, was born in Meridian, Mississippi. He turned to vocal studies after spending three years as a medical student at Duke University and service in the Army Air Force. Then he enrolled at the Cincinnati Conservatory, which recently awarded him an honorary doctorate, and after graduation made his debut with the New York City Opera Company in 1957. He appeared with the Metropolitan Opera for the first time in 1961, and since that time has become one of the Company's leading tenors. Meanwhile he has appeared with many of the world's leading musical organizations, among them the Royal Opera, Covent Garden, the Vienna State, the San Francisco, the Philadelphia Lyric, the Cincinnati Zoo, the New Orleans, Vancouver, Houston Operas, and in concert with the Toronto Symphony, the London Symphony, the New York Philharmonic and the Philadelphia Orchestras. John Alexander's recordings are on the London, RCA and Columbia labels.

EZIO FLAGELLO, a native of New York, most recently appeared with the Boston Symphony at the 1970 Berkshire Festival as Don Alfonso in the performance of Mozart's *Così fan tutte*, conducted by Seiji Ozawa. As a boy he had ambitions to be a dentist, but learnt to play the violin and piano in his spare time. As his voice matured, he studied with Friedrich Schorr. Later he went to Italy to complete his studies, and was engaged by the Teatro dell' Opera in Rome. After winning the Metropolitan Opera Auditions of the Air, he made his debut with the company in *Tosca* in the fall of 1957. Since that time he has been a regular singer with the Metropolitan Opera Association, and is now a leading bass. Meanwhile he has appeared with many other opera companies and orchestras, among them the San Francisco Opera, the Philadelphia Lyric, the Dallas Civic, the Houston Grand Opera Association, the Opera Guild of Miami, and the symphony orchestras of New York, Philadelphia, Cleveland, Los Angeles and Berlin. Last year Ezio Flagello made his debut at La Scala, Milan, singing Don Alfonso in *Lucrezia Borgia*. His many recordings are on the RCA, London, Columbia, DGG, Scope, Internos and Delphi labels.

SAVERIO BARBIERI, who as a Fellow of the 1971 Berkshire Music Center recently sang the part of Hunding in the Center's concert performance of Act one of Wagner's *Die Walküre*, makes his first appearance at the Berkshire Festival this weekend. Born in New York City, he went to school in Miami, Florida, and attended the University of Miami. After working six years as an accountant in Southern Illinois he decided to make singing his career and moved back to New York to study with Jerome Lomonaco. He has appeared since with the New York Orchestra Opera, the Staten Island Civic Opera, the Amato Opera and the New York Lyric Opera. He recently sang the role of Sparafucile with the Belles Artes in the Dominican Republic, and will return there later this year to appear as Dr Dulcamara in a production of *L'elisir d'amore*. At present Saverio Barbieri is working with the Metropolitan Opera Studio and the State Opera of Stamford, Connecticut, as well as performing in oratorio and musical comedy. His roles next fall will include Ferrando in *Il trovatore*, Samuele in *Un ballo in maschera* and the Bonze in *Madama Butterfly*.

THE CHORUS

The TANGLEWOOD FESTIVAL CHORUS, sponsored jointly by the Boston Symphony Orchestra and Boston University, was formed in 1970 under the direction of John Oliver, director of choral activities for Tanglewood. Members come from the Greater Boston area, and have rehearsed each week during the spring. They made their debut in Spring 1970 in Symphony Hall when they took part in a performance of Beethoven's Ninth symphony, conducted by Leonard Bernstein. Last summer they sang in performances of Bernstein's *Chichester psalms*, Mozart's *Così fan tutte*, Mahler's Symphony no. 2, Beethoven's *Choral fantasy* and Ninth symphony, and the *Requiem* of Berlioz. During the 1971 Berkshire Festival the Chorus has taken part in performances of Bach's *Magnificat*, Monteverdi's *Vespers*, Brahms' *Alto rhapsody*, Beethoven's *Missa solemnis*, Mozart's *Requiem* and Schubert's *Mass in G*.

John Oliver, a member of the faculty of MIT, is also director of the MIT Glee Club and of the Framingham Choral Society, and a member of the faculty and director of the chorus at Boston University.

LOIS
MARSHALL



JOHN
ALEXANDER



EZIO
FLAGELLO



SAVERIO
BARBIERI





RECENT RECORDINGS

BOSTON SYMPHONY ORCHESTRA

HOLST

The Planets DG/2530102
conducted by WILLIAM STEINBERG

'A great, virtuoso orchestra revelling in a virtuoso score generates excitement which is exhilarating in itself and almost irresistible . . . It would be a privilege to hear such superb playing in the concert hall.'

Records & recording, London

'The Boston Symphony has never sounded better, and no American company, alas, ever served an American orchestra better than the DGG engineers did Boston on this fine album. Once again a new recording of *The Planets* seems to herald a new era in recorded sound.'

Stereo Review

'...The most glowingly extrovert performance of Holst's suite *'The Planets'* I have ever heard . . . A glorious, uninhibited performance helped by an opulent recording.'

The Guardian, London

DVOŘÁK

Symphony no. 9 in E minor RCA/LSC 3134
'From the New World'
conducted by ARTHUR FIEDLER

'Frequently Fiedler's interpretation brings to mind Toscanini's wonderful conception of the music, particularly in its faithful adherence to the score.'

Records & recording, London

IVES
RUGGLES

Three places in New England DG/2530048
Sun-treader
conducted by MICHAEL TILSON THOMAS

'The orchestra plays admirably in both these difficult works, while the recording, as one would expect from DGG, is beautifully balanced, with an acoustic that is clear and warm. This is certainly an outstanding contribution to the recorded discography of American music, and a fine conducting début on record for Thomas.'

Records & recording, London

'The performance [of the Ives] as a whole is superb, as indeed is the recording, and both together are a triumphant vindication of the accuracy of Ives's uncanny ear . . . Performance and recording [of Sun-treader] are again excellent. The record as a whole cannot be recommended too highly.'

Musical Times, London

PISTON
SCHUMAN

Symphony no. 2 DG/2530103
Violin concerto (with PAUL ZUKOFSKY)
conducted by MICHAEL TILSON THOMAS

'Thomas conducts both of these impressive works with utter ease and conviction. Judging by these and other performances I've heard, his aim is to reveal the composer's ideas – not his own personality or eccentricities (if he has any). The result is a beautifully non-slick kind of music-making and a refined, sentient command of the orchestra. Young

Paul Zukofsky's performance of the Schuman solo-violin part is first-rate too.'

Stereo Review

'The young Michael Tilson Thomas conjures playing of brilliance and precision from the Boston Symphony Orchestra and, following his splendid advocacy of Ives and Ruggles on another recent DGG recording, makes one realise what a splendid interpreter of American music he is. Paul Zukofsky plays with immaculate virtuosity and devastating control in the Schuman.... The recording is incisively dynamic, with an excellent balance in the concerto and real perspective throughout.'

Records & recording, London

RECENT RECORDINGS

BOSTON SYMPHONY CHAMBER PLAYERS

SCHUBERT Piano trio in B flat op. 99 RCA/LSC 3166
with CLAUDE FRANK piano
MILHAUD Pastorale for oboe, clarinet and bassoon
HINDEMITH Kleine Kammermusik op. 24 no. 2

'I have rarely if ever heard so satisfying a performance of the much-recorded B flat Trio of Schubert.... You have to go back to 1927 and the performance of Cortot, Thibaud and Casals to find an opening cello solo in the slow movement to match the hushed beauty of Eskin's, and in the finale the Bostonians with superb point actually outshine those old masters.'

The Guardian, London

'... [The Bostonians'] performance of the Schubert is one of the most satisfying and enjoyable in my experience. Silverstein and Eskin here show superb instrumental command allied to strong musical impulse and phrasing of no little sensitivity.... The opening two movements—which, in any case, contain the greatest music—are particularly fine; ideally, the gay chatter of the scherzo could have sounded a shade more relaxed, but the convivial finale is delightfully done.'

Records & recording, London

'This is a great performance of the Schubert Trio. The performance, like the work, is perfectly poised between classicism (idealized, controlled beauty; meaningful definition of articulation, phrase and structure) and Romantic expression (poetic details, the right touch of rubato, sensitive dynamics, great beauty of tone, interaction between the musicians). ... This is, from practically any point of view, a first-class record.'

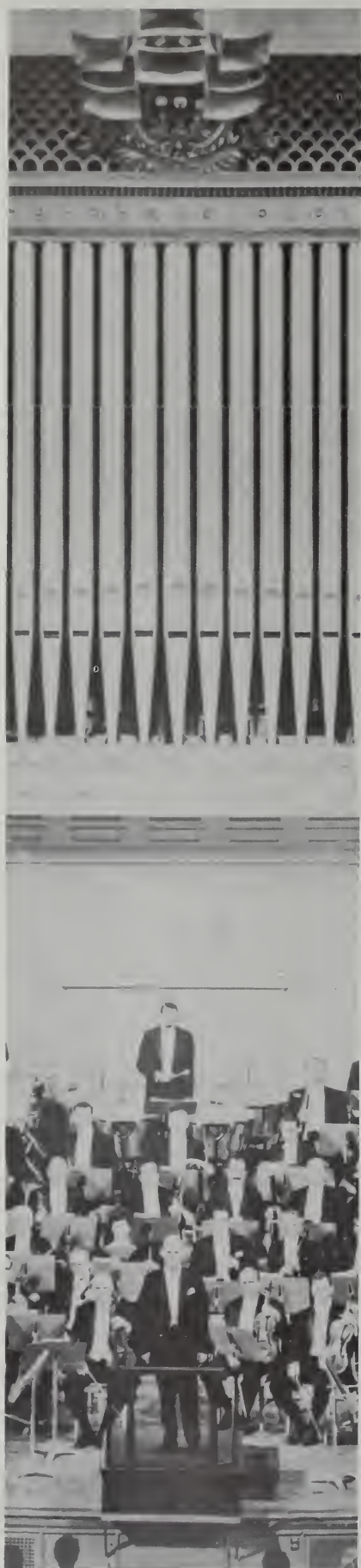
Stereo Review

DEBUSSY Violin sonata; Cello sonata; DG/2530049
Sonata for flute, viola and harp;
'Syrinx' for flute solo

'These performances are extraordinarily good throughout—creamy in tone and exquisitely balanced. I do not ever remember having been as impressed with any performance of the Violin sonata the way I was with this interpretation, in which color, texture, and phrasing and dynamic details are stunningly projected.'

Stereo Review





BOSTON SYMPHONY ORCHESTRA

WILLIAM STEINBERG *Music Director*

MICHAEL TILSON THOMAS *Associate Conductor*



NINETY-FIRST SEASON 1971-1972

SUBSCRIPTION CONCERTS

September 24 1971 to April 22 1972

BOSTON SYMPHONY HALL	20 Friday afternoons
	20 Saturday evenings
	10 Tuesday evenings (A series)
	6 Tuesday evenings (B series)
	6 Tuesday evenings (Cambridge series)
	6 Thursday evenings (A series)
	3 Thursday evenings (B series)
	6 Thursday open rehearsals
<hr/>	
NEW YORK	5 Wednesday evenings
PHILHARMONIC HALL	5 Friday evenings
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PROVIDENCE	3 Thursday evenings

The Orchestra will also give concerts in Carnegie Hall, New York, in Washington, Brooklyn, Storrs, Long Island and New Haven, and will tour to Madison (Wisconsin), Ames (Iowa), Ann Arbor (Michigan), Chicago and Urbana (Illinois).

SUMMER CONCERTS

SYMPHONY HALL, BOSTON
BOSTON POPS

May and June 1972

CHARLES RIVER ESPLANADE
FREE OPEN AIR CONCERTS

Two weeks in July 1972

ARTHUR FIEDLER *Conductor*

TANGLEWOOD 1972

BOSTON SYMPHONY ORCHESTRA

July 7 to August 27

For further information about the Orchestra's
ninety-first season, please write to:

BOSTON SYMPHONY ORCHESTRA
SYMPHONY HALL
BOSTON MASSACHUSETTS 02115



the berkshires



becket woods

a place to think

The forest. Dirt roads. Hiking paths.
Lakes and ponds. Clean air. 4 to 6 acres
all by yourself.

With a 15,000-acre forest across the valley.

In a community planned to preserve the
ecostructure of the original forest.

VITAL STATISTICS

LOCATION: northerly from U.S. Rte. 20, West
Becket, Mass.

LATITUDE: 42 degrees, 16 minutes, north

LONGITUDE: 73 degrees, 7 minutes, west

ALTITUDE: ranges from 1,560 to 1,995 feet above
sea level

SLOPES: from 3 to 25 per cent, mostly less than 15
per cent

VEGETATION: mostly wooded, mixed deciduous
and evergreen, some meadowland

HYDROLOGY: three watersheds, two of them ori-
ginating on the property

AVERAGE ANNUAL PRECIPITATION: 48 inches

AVERAGE ANNUAL SNOWFALL: 81 inches

PREVAILING WINDS: summer, southwest; winter,
northwest

HOMESITE AVERAGE: from 4.75 to 6.66 acres

CONDOMINIUM AREA: 46.36 acres

TYPE OF ROADS: gravel, except for paved portion
at access

UTILITIES: electric and telephone, all under-
ground

DEVELOPER: Ponderosa, Inc.

SALES: Towne House Associates, Inc.

Route 20

Becket, Mass. 01223

Tel. 413-354-2226

TANGLEWOOD



1971
BERKSHIRE FESTIVAL



